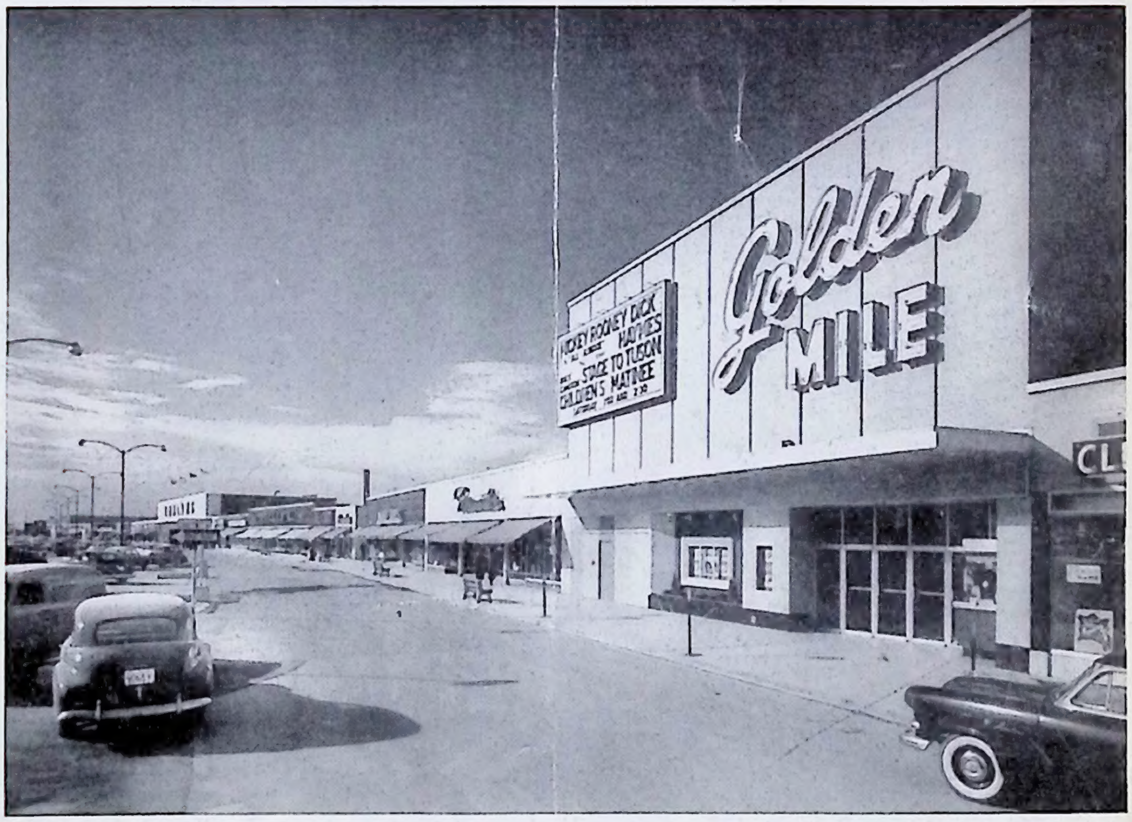
MARCH 5, 1955

BOXOFFICE

The Pulse of the Motion Picture Industry



The shopping center theatre, a recent industry development as American cities expand into the suburbs, is typified by the Golden Mile Theatre, reportedly the first of its kind in Canada. It is located in northeast Toronto, a 1,000-seater, built by Principal Investments, Ltd., developers of the shopping center plaza. The management caters to the family trade.

IN THIS ISSUE:
THE
MODERN
THEATRE
SECTION

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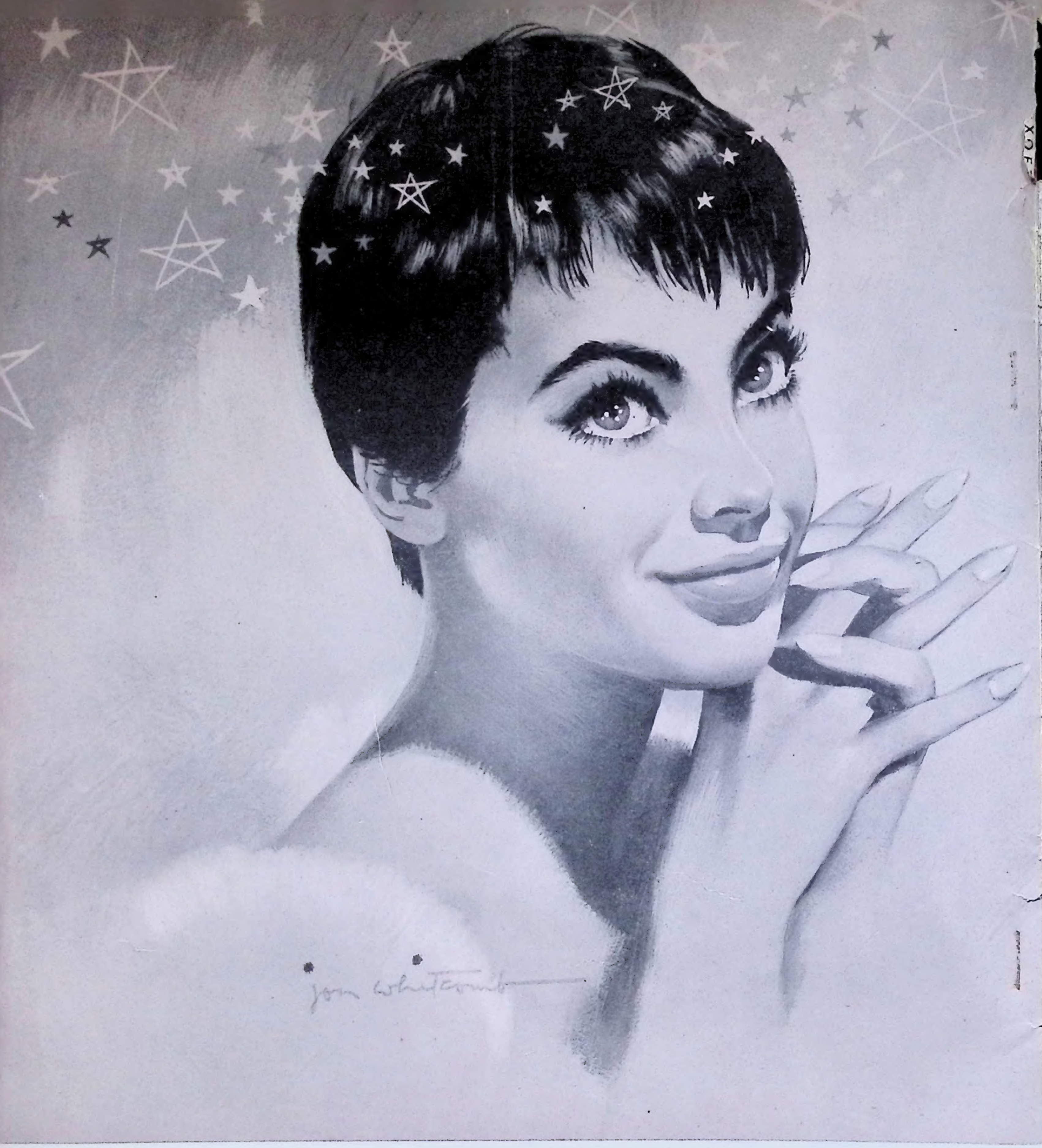
CANADIAN EDITION

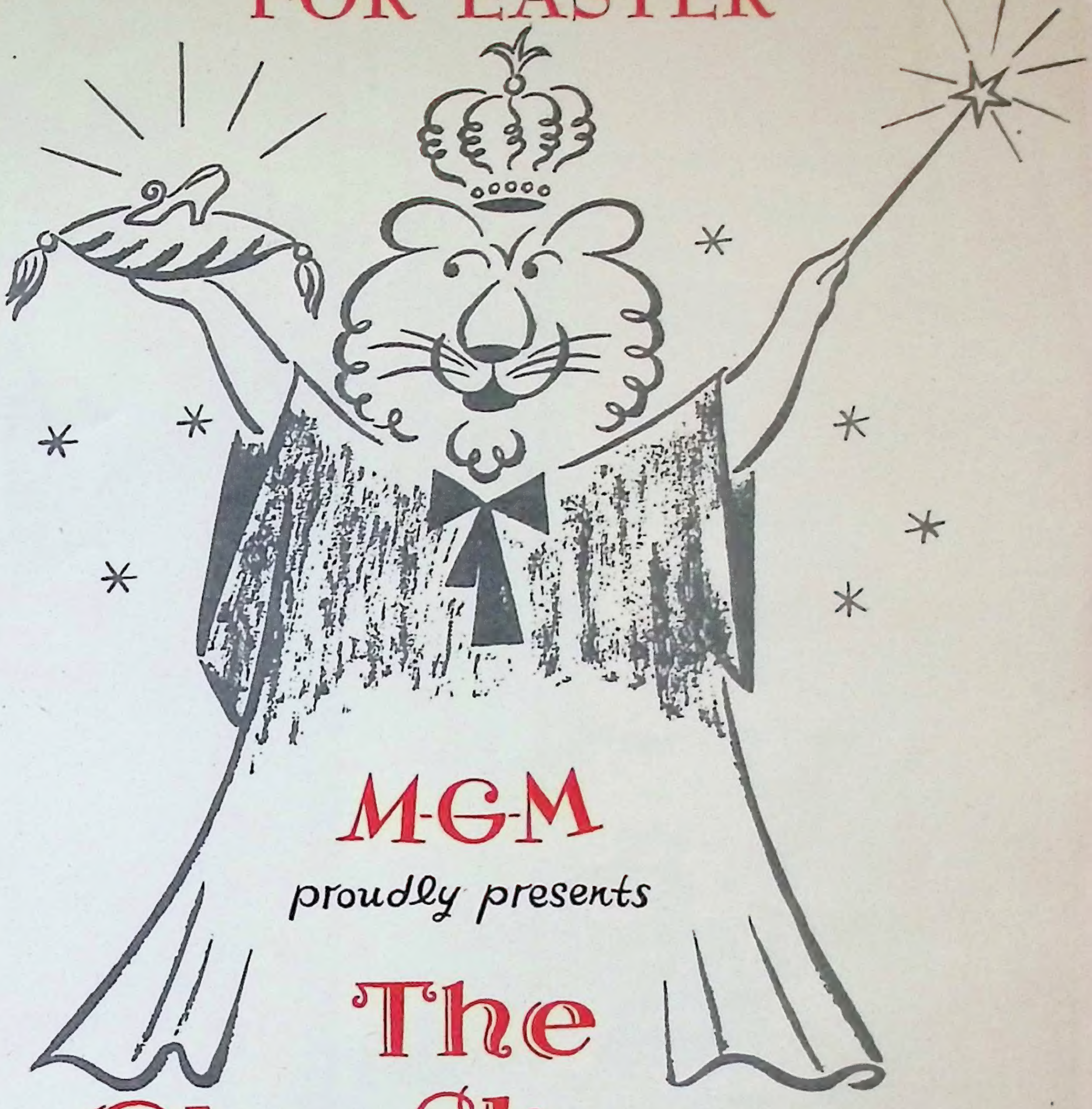


ABOVE: Beautiful full-color portrait of Leslie Caron by famed artist Jon Whitcomb for posters, lobbies, ads.

The fastest-booking holiday attraction is M-G-M's "THE GLASS SLIPPER" because it's got everything a theatre could ask for in an Easter show. A wonderful love story, a magnificent spectacle, a wealth of music, fun, dancing — all in radiant Color.

EXTRA! Free! Special Color Teaser Trailer For Your Easter Booking!

A HAPPY PICTURE FOR EASTER



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proudly presents

The Glass Slipper

Starring the "Lili" girl, and it is predicted her new picture will be on the 10-Best lists, too!

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MICHAEL WILDING

with

KEENAN WYNN · ESTELLE WINWOOD
ELSA LANCHESTER · BARRY JONES

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Featuring BALLET de PARIS · Photographed in EASTMAN COLOR
Directed by CHARLES WALTERS · Produced by EDWIN H. KNOPF

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MUSIC HALL

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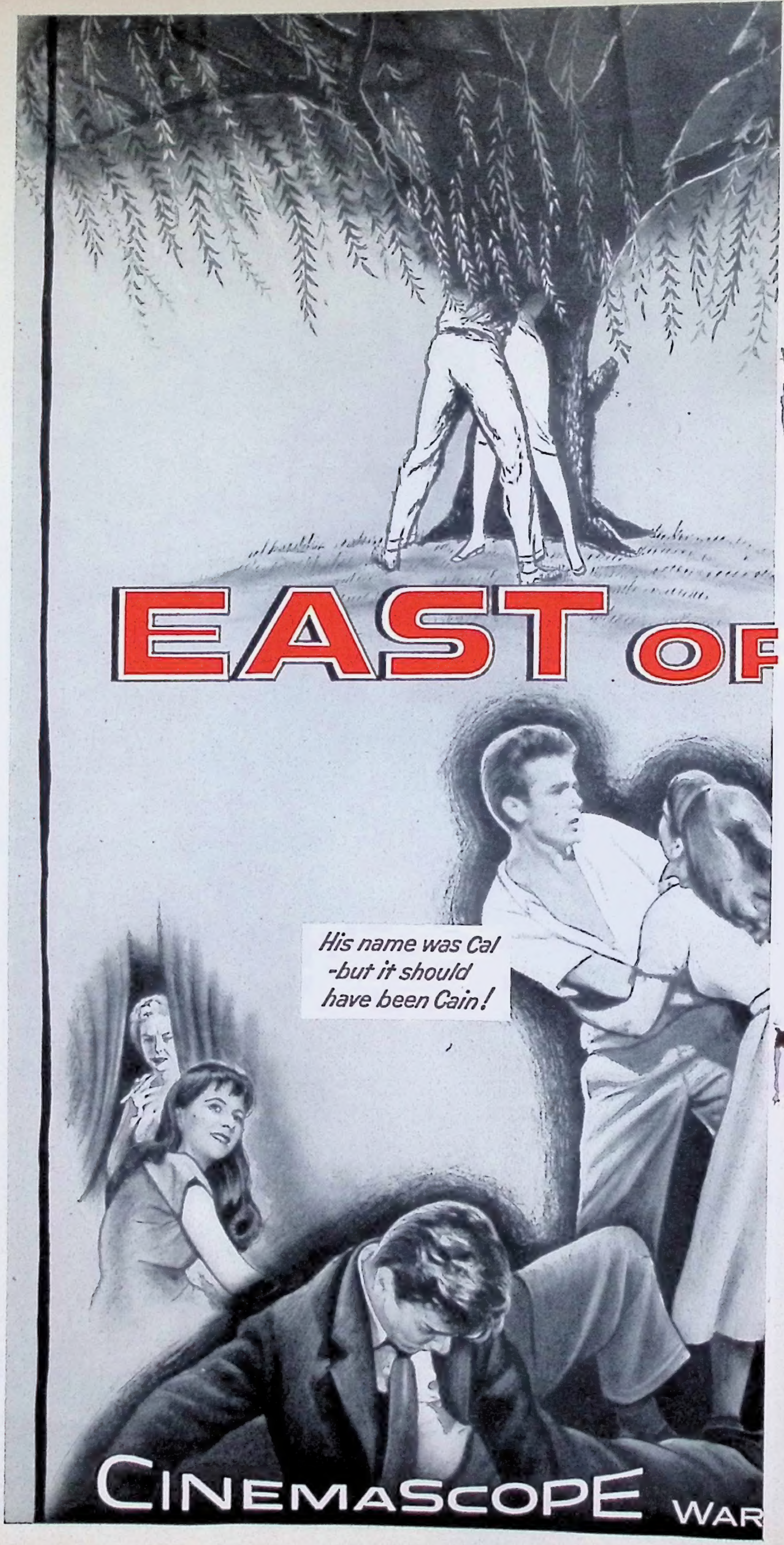
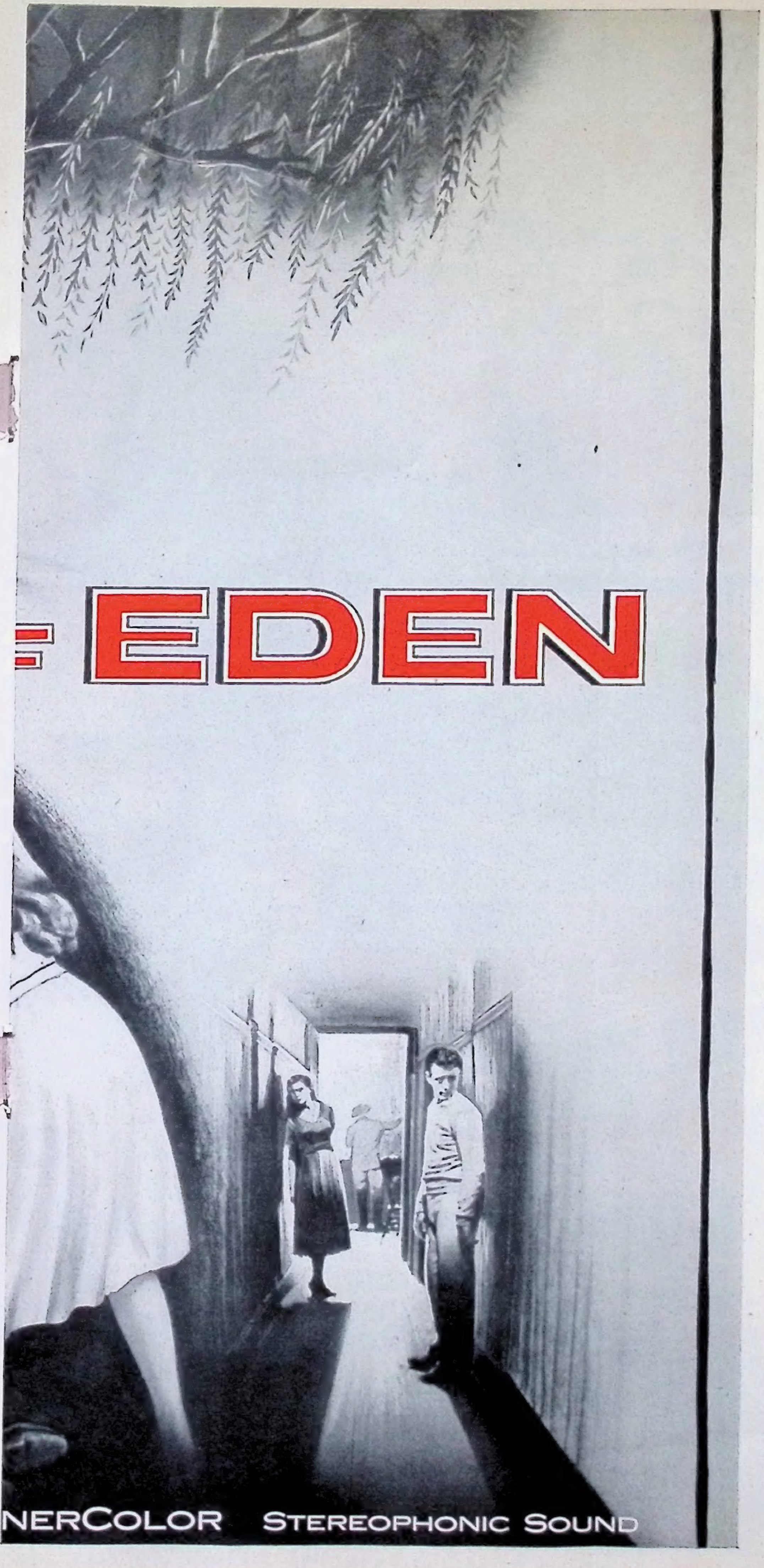
History right from the start! $50.00 a ticket for the Premiere! All the show-world's greats will be there to honor Elia Kazan and New York's famed Actors Studio! Glamor corps of society leaders and screen and stage stars will be "usherettes"! Half-hour telecast will hail the premiere!


EAST OF
His name was Cal -but it should have been Cain!
CINEMASCOPE
WAR



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ELIA KAZAN'S

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greatest book!

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IN HIS VERY FIRST PICTURE
—A VERY SPECIAL STAR!

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WITH **BURL IVES**

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ALBERT DEKKER · LOIS SMITH

SCREEN PLAY BY
PAUL OSBORN

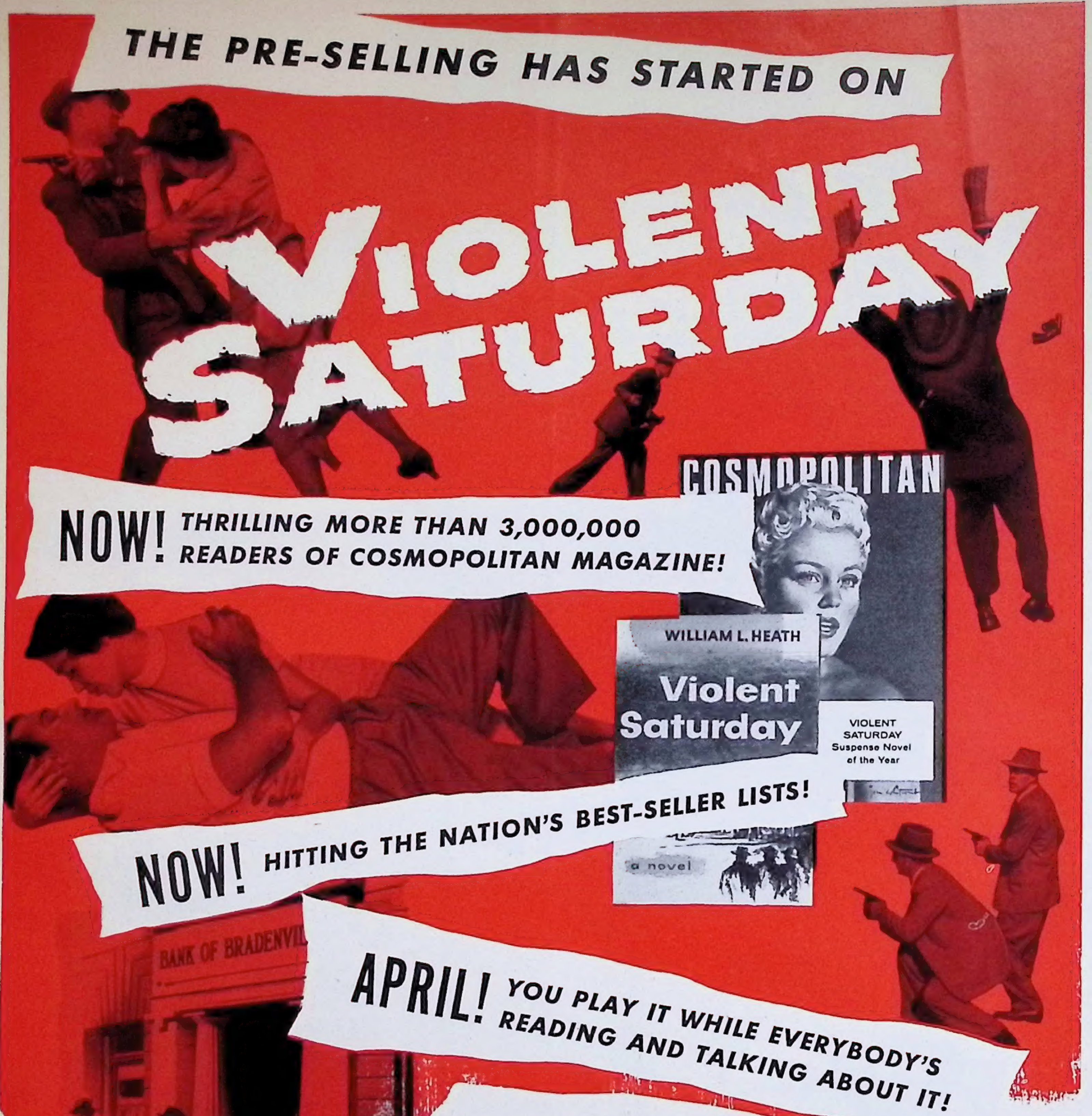
MUSIC BY
LEONARD ROSENMAN

DIRECTED BY
ELIA KAZAN

PRINT BY TECHNICOLOR

THE PRE-SELLING HAS STARTED ON

VIOLENT SATURDAY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a novel
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Produced by BUDDY ADLER · Directed by RICHARD FLEISCHER · Screen Play by SYDNEY BOEHM

Color by DE LUXE

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BOXOFFICE *The Pulse of the Motion Picture Industry*

THE NATIONAL FILM WEEKLY
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'THE WORLD IS OUR OYSTER'

TWO events of the past week give added emphasis to the growing importance of the world market to the motion picture industry. One, was the report by the U. S. Department of Commerce showing the current total of operating theatres to have expanded to a new high of 108,537; second, was the appointment of George Weltner, president of Paramount International Films, to a newly created post in which he will direct worldwide sales and distribution for the parent Paramount company.

The government agency's survey shows an increase of approximately 9,000 in the world theatre market or, roughly, 9 per cent over 1951, when the last census was made. These figures cover only theatres exhibiting 35mm films. In many foreign countries there is a considerable market for 16mm films, many of which are used to reach outlying villages via the itinerant operator, much along the lines of what used to be called "jackrabbit" shows over here.

Significant is the statistic that American films occupy an average of about 68 per cent of the screen time in all geographical areas, ranging from a low of 53 per cent to 90 per cent, the latter in the U. S. possessions. Dollarwise, the foreign market brings American producers and distributors 40 per cent of their revenue, which not only includes the profit derived from the over-all operations, but a substantial contribution toward meeting production and distribution costs.

It is, therefore, understandable why the Paramount move points to a trend that may be expected to continue—giving a global concept to film production, distribution and exhibition. This makes four companies that now have world sales executives, the first having been Universal-International Pictures which assigned this important post to Al Daff about four years ago. Republic and RKO Radio instituted such set-ups last year, with Richard W. Altschuler, at the former, and Walter Branson, at the latter, having charge of worldwide sales and distribution.

With its four years of experience, Universal has demonstrated the practicality and worth of such a move. From the beginning, Mr. Daff has held to the firm conviction that exhibitors and audiences were pretty much alike throughout the world. This seems to have been borne out by the continuing rise in Universal's world sales records which this year set a new high. Perhaps this is due to the over-all activity in his company which Mr. Daff assumed in the past year, as a result of which he has been able to inject his global thinking into the production of Universal pictures.

As the saying goes, "The world is our oyster"—and it's gigantic in size and potential.

* *

UA Marches On

Acquisition by United Artists of Charles Chaplin's holdings in the company marks another forward stride in the progress of this organization from the time its management was taken over by the group of young men headed by Robert S. Benjamin and Arthur B. Krim. It portends a clearing of the way to increased productional activity into which UA has recently entered by helping to finance independent productions for its distribution machinery. It may even lead to the establishment of the company's own studio.

Incidentally, this up-and-at-'em outfit has been doing much to alleviate the product shortage of which exhibitors have complained. It has steadily added to its lineup of pictures and is going right along bringing new producers into its fold to assure a strong output, both in quality and quantity, looking far into the future.

Since the new management took hold in 1951, it has nearly trebled the company's gross income, having turned red figures into black within the first year. No little credit has been given to exhibitors for their cooperation in having helped to make this possible, albeit it was to their self-interest to preserve this source of product supply. Perhaps the building up of production inventory by UA is one means by which the company is showing its appreciation. Be that as it may, exhibitors as well as UA's owners should receive "dividends" from its continuing progress.

* *

Congratulations, Dr. Kalmus!

Long overdue is the honor accorded Dr. Herbert T. Kalmus, president of the Technicolor Motion Picture Corp., in recognition of the contribution Technicolor has made to advancement of motion pictures over the past 40 years. The Foreign Press Ass'n's Pioneer award for 1954, given to Dr. Kalmus for his pioneering and development of color photography, is well-merited and should be given even wider recognition. Not only has Technicolor enhanced the eye-appeal of motion pictures in which the process was used, but it has added to their boxoffice appeal. Exhibitors and distributors well know that the words, "Color by Technicolor," included on the marquee and in advertising, has been and continues to be a potent patron attraction.

Ben Shlyen

INDUSTRY ORGANIZING ALONG ALL FRONTS AGAINST TOLL TV

Exhibitor Groups Back Campaign; Ohio ITO Votes Support

NEW YORK—The industry was organizing along many fronts this week to consolidate forces for the fight against toll television.

While a big effort was being made in New York to get the city council to officially oppose the allocation of TV channels for pay-as-you-see television, exhibitors on the local levels were pitching into the battle, also. Allied regional units were particularly active on the firing line.

Ohio exhibitors, meeting in Columbus for the annual convention of Independent Theatre Owners of Ohio, voted "wholehearted" active and financial support to the campaign. On the convention floor, Horace Adams, ITO president, called toll television "the most brazen steal I ever saw."

Adams called on COMPO to join in the fight, and he predicted that despite that organization's previously announced hands-off policy, it would eventually get into the campaign.

In Minneapolis, North Central opened its campaign to recruit exhibitor support. A bulletin went to theatremen in Minnesota and the Dakotas in which toll TV was labeled "a monstrous menace."

"Don't make a mistake about it—this thing is more serious than most exhibitors realize," the bulletin declared.

Meanwhile, the Joint Committee on Toll TV announced it will reach a decision in a few days on the retention of consultants in the legal, engineering, economic and public relations fields. The committee met Thursday (3) at the Sheraton-Astor Hotel here. The preparations for the filing of a brief in opposition to toll TV with the Federal Communications Commission will then get under way in earnest. The deadline for the filing is May 9.

Wisconsin Allied Forms State EDC Committee

MILWAUKEE—Allied Independent Theatre Owners of Wisconsin has established a state Emergency Defense Committee to set up machinery for "hearing and attempting to resolve the just complaints of our member theatres as they relate to the unreasonable sales policies of the distributors." The association will conduct a survey to determine which complaints, after being processed by a committee of the state organization, shall be turned over to the national EDC committee. The board of directors said it took the action after airing many complaints regarding sales policies and practices.

COMPO Committee to Meet

NEW YORK—The three Council of Motion Picture Organizations co-chairmen, Sam Pinanski, Al Lichtman and Wilbur Snaper, have called a meeting to consider plans for audience development, to be held at the Sheraton-Astor Hotel March 10.

N. Y. City Council Mulls Anti-Toll TV Resolution

NEW YORK—The toll television pot showed signs of boiling over here during the week. Abe Stark, president of the City Council, Tuesday (1) introduced a resolution in the council asking the Federal Communications Commission to deny approval of toll TV. It was referred to the rules committee.

News that the resolution would be introduced brought attacks on it from Dr. Millard C. Faught, Zenith consultant on the Phonevision system, and Arthur Levey, president of Skiatron, which has its own system. They wired members of the council.

Faught called the resolution an "astounding electronic age example of cart-before-horse thinking." Levey wired he was "confident that in the American tradition of fair play you would not consider passing such a resolution without affording us an opportunity to appear and present you with the true facts."

Leonard P. Stavisky, assistant to Stark, said there had been telegrams, letters and telephone calls in support of the resolution.

Stark took the position that toll TV would work a hardship on the owners of 4,290,000 local sets and 34,000,000 sets in the U. S. since a few syndicates are now trying to acquire the best TV programs for pay-as-you-see use. He predicted that if toll TV became a reality, low income families would have available to them only inferior entertainment. He said it violated the spirit and intent of the Communications Act of 1934 which provided for broadcasting in the public interest.

Legitimate theatre interests protested the resolution, saying toll TV could make more theatrical productions possible and that they favored a "free, competitive entertainment industry" affording "every possible outlet for America's creative artists."

Stanley M. Isaacs, minority leader of the council, wrote Levey he was doubtful of the "wisdom" of the resolution and that there should be a committee hearing before action is taken. Stark promised a hearing.

At the same time the New York Herald Tribune printed a letter from Richard Abramson of Freeport, L. I., which said toll TV would be "an invasion of the home that could lead to a virtual monopoly of TV communication."

At a press conference the same day, Albert E. Sindlinger, analyst, who has conducted toll TV research for Zenith, declined to be drawn into the controversy. He said only that "there is a surprising amount of public knowledge of the subject," with even taxicab drivers discussing it intelligently, and that toll TV was favored in areas where it had been "sold" to the public.

Industry, Armed Forces in Accord; 14-Day Clearance Given Theatres

WASHINGTON—At a Pentagon meeting on Thursday (3) film industry spokesmen and representatives of the armed services agreed on 14 days' clearance for private commercial theatres over nearby post theatres. Under the agreement, covering more than 60 military installations, and over 90 theatres, the commercial theatres would have to play a film within 30 days of first release in their exchange areas.

The agreement is still subject to final approval by the secretaries of defense and the services.

It was agreed at the meeting that a "letter of intent" should be written, listing the posts affected and stating that exhibition and distribution are agreed in principle to a trial period of one year for the arrangement. It was also agreed that additional posts can be added to the list, but such applications must be approved in turn by committees of exhibitors, distributors, and finally by the services and the department of defense.

Maurice Goldstein of Allied Artists, chairman of the sales managers committee, agreed to the pact on behalf of the distributors. MPAA vice-president Ken Clark also attended for the distributors. Appearing for the exhibitors were TOA president Ed Martin, TOA board chairman Walter Reade, jr., Robert O'Donnell, John Adams, and A. Julian Brylawski. The meeting was held at the office of D. W. Swann, deputy assistant secretary of defense, with army, air force, marine corps and navy representatives participating.

Toll TV Mass Meeting At Boston March 16

Boston — Exhibitors throughout New England are being asked to attend a mass meeting Wednesday morning, March 16, at the Bradford Hotel here, arranged by the New England Joint Committee on Toll TV.

Facts on toll TV and its threat to the motion picture industry will be presented by national industry leaders.

"Learn the real facts about toll TV and what it means to you," a committee announcement of the meeting reads.

The meeting will start at 10:30 a.m.

Mpls. Independents Threaten 'Open Shop'

MINNEAPOLIS—North Central Allied's committee representing all of the city's 47 independent exhibitors, has broken off its long drawn-out negotiations with the AFL Motion Picture Operators' union committee over terms for a new three-year contract covering all the independent houses.

The committee, to all intents and purposes, told the projectionists Monday (28), "Go ahead and strike."

The action is construed as a throwing down of the gauntlet and a defiance on the exhibitors' part. The independents are making it clear they're presenting a solid, united front behind the committee headed by Ted Mann, circuit owner.

The committee is running a large want ad in the local newspapers' classified section for operators. The ads read: "Wanted at once: amateur or professional motion picture operators. To run motion picture machines, not much experience necessary. Skill acquired in service or as amateur will qualify you. Starting wage—$2 an hour."

This indicates that the theatres will attempt to continue to keep open with nonunion projectionists if a strike is called. The North Central Allied office will allot the job applicants to the showhouses as they apply and are needed, it's explained.

Included among the affected 47 theatres are Mann's own Loop 400-seat first run World where "The Country Girl" now is playing and breaking the house boxoffice record.

The showdown and the precipitation of the crisis on the exhibitors' part was occasioned by an "ultimatum" from the operators to "take or leave" a final offer from them, with the theatre owners granted two additional weeks or longer to "think things over," according to Mann.

Although the old three-year contract expired last November 30 and the two sides have been unable to reach any agreement on a new pact, the operators have remained at their posts despite a vote several weeks ago to strike.

William Donnelly, international representative, is out of the city and Frank Schilpen, the operators' business agent, could not be reached for comment. North Central Allied is headed by Benjamin Berger.

Asks for Right to Screen Pictures Before Bidding

LOS ANGELES—No bidding system should be used in the southland territory that does not provide equal opportunity for all to view the picture or to be present when bids are opened, the Southern California Theatre Owners Ass'n declared via a resolution passed by its board of directors.

The resolution took note of a recent ruling by the U. S. district court in Kansas City, Kas., involving the Electric Theatre there, which held that the distributor defendants are not permitted to engage in any bidding system that does not give such equal opportunity to all interested exhibitors.

Such procedure in reference to bidding, the SCTOA added, should "provide for a prompt awarding of bids," should "specify the availability date of the picture being bid for," and should "specify whether the bid shall be for a first or subsequent run."

Weltner Heads Para. Sales and Distribution

NEW YORK—George Weltner, president of Paramount International Films since 1945, has been named head of a single worldwide Paramount sales and distribution organization controlling both the domestic and foreign fields.

As domestic head Weltner succeeds A. W. Schwalberg, president of the Paramount Film Distributing Corp., resigned to enter production.

Paramount president Barney Balaban said the reason for bringing domestic and foreign sales and distribution control under one head was due to "this era of speed-up of communications and the worldwide similarity of motion picture appeal," making for a "one-world organization."

"Weltner's outstanding record in the organization and administration of our foreign operations has put Paramount in a most enviable position," Balaban said. "As a member of the board of Paramount he has maintained a sound working knowledge of the company's over-all program, and has been for many years a valued member of the policy-making and executive cabinet."

Balaban also expressed "deep regret" at the resignation of Schwalberg. He said he felt a great loss on both the personal and business levels, but did not want to stand in his way because he understood Schwalberg would have "greater scope for his unique personal qualities" in the association he planned.

Schwalberg will remain with Paramount for several weeks or until after the opening of "Strategic Air Command" at the Paramount Theatre here. Schwalberg is completing distribution plans for the VistaVision picture. He said he would announce his future plans soon. It had been rumored he would join Paul Gregory in production.

Weltner has been with the company since 1922, following graduation from Columbia University. He was first assigned to the Long Island laboratories, then to the traffic department. In 1924 he had his first overseas assignment in Latin America, and in 1934 he became assistant to John W. Hicks jr., head of Paramount International Corp., continuing in the same post when Paramount absorbed it and renamed it Paramount International Films. He was elected its president in June 1945 and also made a member of the Paramount board.

George Weltner (right) is congratulated by Barney Balaban, Paramount president, on becoming head of worldwide sales and distribution. Previously, Weltner headed the foreign end and A. W. Schwalberg, now resigned, the domestic end.

Film Financing Group Carrying Campaign to 'Grass Roots'

KANSAS CITY—The campaign to get exhibitors to invest in the Theatre Owners of America program to encourage independent production of motion pictures was carried to the grass roots level this week. John Rowley, a TOA vice-president, spoke before the convention of Kansas-Missouri Theatre Ass'n urging support of Exhibitors Film Financial Group, Inc., the organization established to administer the program.

The first investors were the Commonwealth circuit, which announced it had bought $5,000 worth of stock, and Ed Harris, KMTA president, who bought five of the shares which sell at $100 each "as an investment in the future of our business."

Theatre Owners of America authorized the formation of EFFG at its convention in November as a means of helping independent producers. It has taken several months for the organization to get going, Rowley pointed out. The group had to be incorporated before it could issue stock. Then provisions had to be made to comply with federal securities regulations and with various "blue sky" laws in effect in various states.

In addition, said Rowley, the fact that the group used the word "financial" in its name required it to qualify under banking laws.

There is no quota system, under the EFFG program, Rowley said, but the suggestion has been made that exhibitors invest an amount equal to a week's film rental.

"There is no obligation to play the product financed," he explained, "but by playing the independent pictures which EFFG helps make, the opportunities for making money on the investment are increased." However, he pointed out, that the prime reason for undertaking the financing plan was to get more product on the market rather than making a profit for exhibitor investors.

The company is offering 100,000 shares of its capital stock at par value $100, and estimates that the net proceeds—if all stock is sold—will be $9,962,000 after deduction of expenses in connection with the organization of the company.

Pulse Beats

National Drive for Funds For Independents Is Set

TOA, which organized Exhibitors Film Financial Group, will sponsor series of meetings with members starting March 15 and continuing to May 15.

★

20th-Fox Enlists TV to Pre-Sell Well in Advance of Release

New promotion will supply background material taken while picture is in production; interviews with personalities connected with it, many live appearances and many spot announcements, all available to exhibitors.

★

N.Y. Theatres Losing Fight Over 'Breakage' in Tax

Legislature to rush through bill giving city right to collect a full cent where ticket tax includes a fraction of more than half a cent; court now bars such collections; $1,000,000 in revenue involved.

★

Federal Tax Collections On Admissions Decline

Drop reported from $55,073,000 in November 1953 to $20,300,000 in same month of 1954; for fiscal year periods to November 30 decrease was from $135,887,000 in 1953 to $58,965,000 in 1954.

★

Censorship Bill Introduced In Connecticut Legislature

Seeks creation of state board of review of five members appointed for four years who would advise state and local police when any entertainment is considered indecent, immoral or likely to impair public morals.

★

Buena Vista Will Distribute Disney TV Film to Theatre

"Davy Crockett," shown in three hour-long episodes of "Disneyland" series on WABC-TV, will be cut to 90 minutes for national theatrical release in June.

★

Brazil Remitting $300,000 To American Distributors

Payment represents another installment on agreement to pay $5,500,000 negotiated in 1953 by Robert Corkery of MPEA and is first this year; blocked fund totals $15,000,000.

★

Films As Propaganda Medium Are Hailed by Government

Report of director of U. S. Information Service says growing emphasis on special productions with hard anti-Communist themes has strengthened program.

★

Belgium Forcing Showdown On Color Printing Issue

Seek to condition film pact on U. S. industry promise to use its laboratories for 80 per cent of prints to be released there; situation affects similar current Italian negotiations and could set unfortunate precedent.

Chaplin Interest in UA Acquired by Company

NEW YORK—Charles Chaplin has sold his 25 per cent interest in United Artists to the corporation, ending an association dating back to April 17, 1919, when the founders and equal co-owners were Mary Pickford, Chaplin, Douglas Fairbanks and D. W. Griffith. Robert S. Benjamin, board chairman, made the announcement Monday (28).

The stockholders now consist only of Miss Pickford, who owns one-third of the remaining stock, and the Benjamin-Arthur B. Krim management group, which owns the balance of the stock. Krim is president.

PRICE NOT DISCLOSED

The price paid Chaplin was not disclosed. He is now residing in Europe with his family, and has said he plans never to return to the U. S. Arthur W. Kelly, his business representative for years, died recently.

The purchase of the stock was completed February 25 by Arnold M. Picker, vice-president in charge of foreign distribution, at a meeting with Chaplin in Switzerland. Krim had opened the negotiations while in Europe last year.

The downtown financial district heard rumors that UA stock will go on public sale some time this year, although the management has never disclosed any such plan.

Chaplin's 4,000 shares have been retired into the company treasury, leaving 12,000 outstanding shares.

Chaplin now has no corporate tie with the U. S. industry, having always released through UA.

In Hollywood, Miss Pickford said she will never sell her holdings in the company.

United Artists has a notable history. William Gibbs McAdoo, secretary of the treasury to President Wilson, drew up the incorporation papers and subsequently became general counsel. Oscar Price, chief Treasury Department publicist in the Liberty Loan drive, was first president. Hiram Abrams became first general manager and then president. He died in 1926.

FAIRBANKS FILM FIRST

The first UA picture was "His Majesty, the American," a Fairbanks starring film which opened at the Capitol Theatre here in October 1919. Miss Pickford's first was "Pollyanna," released in January 1920. It was followed by D. W. Griffith's "Broken Blossoms," starring Lillian Gish and Richard Barthelmess, and Chaplin's "Woman of Paris."

Abrams inaugurated selling on a percentage basis. "Pollyanna" was the first film so handled. Independent producers were invited to release through the company. Many responded. Those films starred, among others, George Arliss, Alla Nazimova, Alan Hale, Mae Marsh, John Barrymore, Rudolph Valentino, Buster Keaton and William S. Hart. Then came Lillian and Dorothy Gish, W. C. Fields and Marilyn Miller. The films, added to those of the then four owners of the company, made a deep impression on the public.

The corporate setup changed Dec. 5, 1924, when Joseph M. Schenck bought into the company, became an owner-member and was elected board chairman. He brought with him the pictures of Samuel Goldwyn, Norma Talmadge, John Barrymore, Gloria Swanson and Corinne Griffith. Goldwyn became the second new member-owner Oct. 13, 1927, followed by Miss Swanson.

The changing character of the industry in the 30s, the depression, introduction of the double feature and emergence of new stars brought about new activity. Walt Disney began releasing his cartoons through UA in 1932, as did Edward Small and Harry M. Goetz, as Reliance Films. Then came Alexander Korda's London Films and Twentieth Century Pictures, organized by Schenck and Darryl Zanuck, and David O. Selznick. Korda became the next producer to be elected to ownership. That was June 5, 1935, and marked the first investment of British capital in an American firm.

ONLY CHAPLIN ACTIVE

When 1945 rolled around only Chaplin and Miss Pickford of the original founders remained, and only Chaplin was active. Griffith had retired in 1933 and Fairbanks died in 1939. Schenck left to form his own distributing company, 20th Century-Fox; Korda withdrew and Selznick went elsewhere. UA found the problem of product acute, though it still had some good pictures.

The company began slipping sharply in 1946. In February 1951, a new management group took over. It was composed of Krim, Benjamin, Matthew Fox, William J. Heineman, Max E. Youngstein, Arnold Picker and Seymour Peyser. The positions they occupied are well known. They concentrated on obtaining product for release. Almost immediately the accountants began using black ink. The conditions under which they acquired management were met and they became owners of 8,000 shares of the stock, with a ten-year voting control over the remaining shares, owned equally by Chaplin and Miss Pickford.

The gross income of UA tells the story. In 1951 it was $19,900,000; in 1952, $29,300,000; in 1953, $38,600,000, and in 1954, $43,100,000, for a new high in the history of the company.

Julie A. Herne, 74, Dead

NEW YORK—Julie A. Herne, 74, MGM drama critic in New York, where she reviewed the Broadway plays and acted as talent scout, was found dead in her Tudor City apartment February 24. She was last seen alive the previous Sunday. Daughter of the late actor-playwright, James A. Herne, and sister of Chrystal Herne, former Broadway stage star who died several years ago. A brother, John T. Herne, survives.

Zittau Joins Associated

NEW YORK—Henry J. Zittau, who has resigned as treasurer of Western Television Co. and Motion Pictures for Television, has joined Associated Artists Productions as vice-president and treasurer, according to Eliot Hyman, president. Zittau was associated with Hyman when he was identified with Motion Pictures for Television prior to forming Associated Artists.

Healthy Technicolor Earnings in 1954

HOLLYWOOD—A net profit of $4,901,178, before federal and foreign income taxes, was earned by Technicolor, Inc., during 1954, Dr. Herbert T. Kalmus, president and general manager, disclosed Friday (4) in his annual report to stockholders. These earnings were level with the first half of 1953, an all-time high, despite introduction of new materials, procedures and controls, Kalmus pointed out.

Taking an optimistic look at the long-term future, he emphasized further important improvements in quality and service will be realized this year and said Technicolor's work in television is "beginning to show results." Additionally, "substantial" earnings were reported by the company's British affiliate and there are "good prospects" in France and elsewhere abroad.

Although the 1954 sales volume of Technicolor 35mm positive prints declined about 5 per cent from 1953, Kalmus said commitments this year already total 92 features in color by Technicolor or prints by Technicolor, as compared to 88 in 1954.

After provision of $2,582,018 for federal and foreign taxes, the 1954 net was $2,319,160, or $1.18 a share. Net sales amounted to $34,654,980, somewhat under the 1954 total of $37,701,770.

Foreign Correspondents Honor Technicolor Head

HOLLYWOOD—Marking the first time that an industryite connected with technical advances has been so honored, Dr. Herbert T. Kalmus, president and general manager of Technicolor, received the Foreign Press Ass'n's Pioneer award for 1954 at the annual awards banquet jointly sponsored by the FPA and the Hollywood Foreign Correspondents Ass'n. The kudos was presented by Merian C. Cooper, veteran producer, who paid tribute to the developments in color photography that Kalmus and Technicolor have pioneered during the past 40 years.

The FPA honored Gregory Peck and Audrey Hepburn as the world's "favorite" actor and actress during 1954, while the HFCA selected Horizon-American's "On the Waterfront," distributed by Columbia, as the year's favorite film. To 20th Century-Fox's "Broken Lance" went both organization's nod as the picture that "best exemplified international understanding," while megaphonist John Ford also received the FPA's Pioneer award for 35 years of contribution to the industry.

Dr. Herbert T. Kalmus (right), president and general manager of Technicolor, accepts the congratulations of Merian C. Cooper, veteran film producer, after Dr. Kalmus is named winner of the Foreign Press Ass'n's Pioneer award for 1954.

Hal Roach jr. Buys Out Studios From Father

Hal E. Roach (left), industry veteran whose Hollywood career began in 1914, has disposed of all assets of his Culver City studios to his son, Hal Roach jr., who has formed Hal Roach Enterprises to consolidate all of his television and theatrical film activities. Hal sr., however, will remain active in the firm.

HOLLYWOOD—In a father-and-son transaction, Hal Roach jr. announced Tuesday (1) he has purchased all assets of the Hal Roach studios in Culver City, including features, shorts, TV productions, story material, star and creative personnel contracts, from his father, Hal E. Roach. The younger Roach also disclosed the formation of Hal Roach Enterprises, consolidating his other video corporations into one unit. He will serve as president, with Sidney S. Van Keuren as vice-president and general manager; Charles Meacham, secretary-treasurer; Emanuel H. Goldstein, vice-president and executive assistant to Roach, and Herbert Gelbspan, vice-president and eastern sales head.

The elder Roach will be available as a production consultant in an advisory capacity and will be a member of the board, which also comprises Roach jr., Van Keuren, Meacham and William Hinckle.

Roach jr. said television film production is attaining "ever-increasing importance" and reported the company's output of TV commercials has increased 300 per cent. Two new sound stages will be constructed at the studio, and a TV commercials division is being organized.

The elder Roach, who began producing pictures here in 1914, said he will continue active in both the TV and theatrical film fields.

Steve Broidy to Take Allied Artists Product Story Direct to Exhibitors

HOLLYWOOD—Upcoming Allied Artists product and sales policies thereon will be analyzed for exhibitor groups in 14 key cities by Steve Broidy, AA president, and Morey R. Goldstein, vice-president and general sales manager, during a barnstorming junket which will get under way Tuesday (15) in Dallas.

"We are now ready to launch our program as a major company," Broidy declared in announcing plans for the trip.

The tour will keynote the observance of AA's "Silver Anniversary Year." A screening of "An Annapolis Story" and "Shotgun" will open the Dallas sessions, followed by a luncheon at which Broidy and Goldstein will discuss plans for these pictures, as well as for "The Big Combo," "Seven Angry Men" and "The Warriors." The itinerary, according to John C. Flinn, publicity-advertising director, who will accompany Broidy and Goldstein, will include, in addition to Dallas:

Atlanta, Wednesday (16); Charlotte, Thursday (17); Philadelphia, Friday (18); New York, Saturday, Sunday and Monday (19-21); Boston, Tuesday (22); back to New York, Wednesday (23); Pittsburgh, Thursday (24); Detroit, Friday (25); Chicago, Saturday, Sunday and Monday (26-28); Minneapolis, Tuesday (29); Kansas City, Wednesday (30); San Francisco, Thursday (31), and Los Angeles, April 1.

Screenings will be held in each city, followed by luncheons for exhibitors, bookers, other exchange personnel and members of the trade and lay press.

Meantime AA announced it will expend $700,000 on advertising, biggest appropriation in its history, to merchandise the four above-listed features. Each will be given wide-scale launching and saturation bookings, the ad budget being allocated to newspapers, trade publications, TV and radio.

"The Big Combo" will open Thursday (24) at the Paramount and Fenway theatres in Boston; "Seven Angry Men" is scheduled to premiere Wednesday (30) in Osawatomie, Kas.; "Shotgun" will open May 8 in houses of the Interstate circuit in Texas, New Mexico and Oklahoma; while "An Annapolis Story" will be world-premiered later.

Selznick Is Scheduling Several More Reissues

NEW YORK—More reissues are coming from the Selznick Releasing Corp. following its rerelease of "Duel in the Sun." "Notorious" and "The Farmer's Daughter" are now being handled through states rights, and scheduled to follow soon are "Tom Sawyer," "Spiral Staircase" and "Spellbound." The last two can be bought as a package or individually.

Others to be released later will include "I'll Be Seeing You," "Since You Went Away," "Intermezzo," "Rebecca," "The Paradine Case," "Tidal Wave" and "The Third Man." "Duel in the Sun" is being booked by drive-ins as they reopen, the company said.

Screen Advertising Nets Exhibitors $10,000,000

NEW YORK—Sixteen thousand exhibitors are now receiving an estimated $10,000,000 annually for screen advertising. Since they do not have to pay for the advertising, the amount is net profit.

They are mostly small-town exhibitors, some exceptions being neighborhood houses in Boston and Chicago, among the larger cities. None are located in Greater New York, but that area will be invaded later by advertisers.

Advertisers have been producing for the wide screen for one and a half years. There are two types of advertising, that of local origin, as by banks, and that of national origin to aid local dealers, as by automobile manufacturers.

MORE EFFECTIVE THAN TV

Screen advertising is more effective and better received by the public than television advertising. That is because screen advertising is better presented and in color, the ads do not break into the entertainment but appear between pictures, and there are not so many of them that the individual ones are forgotten. Then, too, the national ads run only one minute and the local ads 40 seconds. Only the higher income groups have shown resentment at screen advertising.

Those were some of the statements made Tuesday (1) at a press luncheon at which Sindlinger & Co., business analysts, reported on an evaluation of screen advertising prepared for the Ass'n of Theatre Screen Advertising Companies, consisting of the Alexander Film Co. of Colorado Springs, A. V. Cauger Service of Independence, Mo., Motion Picture Advertising Service Co. of New Orleans, Reid H. Ray Film Industries of St. Paul and United Film Service of Kansas City, Mo.

The survey was summarized by Albert E. Sindlinger. It was based on 6,651 interviews in Bonham, Tex.; Belleville, Kas.; Bucyrus, Ohio; Waterville, Me., and Fayetteville, N. C. They were selected to geographically represent a different type of community, area, population and theatre operation. There were theatre lobby interviews, interviews of cross-sections of families, some by telephone, and tape recorded interviews. The highest sampling was 50 per cent of the population and the lowest 9 per cent. The U. S. census sampling is 3 per cent.

REPORTS HIGHLIGHTS

Sindlinger reported the following highlights:

The 13-week average cumulative audience for the five cities was 75.7 per cent of the total potential; it was 88.3 per cent in 52 weeks. The cumulative audience is the number of persons exposed to screen advertising. It is based on the potential, which is the total population over five years of age, excluding those mentally and physically incapable of theatre attendance.

The duplicate audience exposure was high because in the theatres studied the programs were changed twice or three times a week. At the end of 52 weeks, 10.6 per cent of the average cumulative audience was exposed once; 17.3 per cent two to five times; 17.4 per cent six to 13 times, and 42.9 per cent were exposed over 13 times. In a year, only 11.7 per cent of the total potential was not exposed to the ads.

A survey made of those persons who recalled seeing ads on their last visit to a theatre resulted in a figure of 73 per cent. The "recall" was almost in direct proportion to the length of time since a person saw an ad.

Females were somewhat more likely to recall ads than males. TV owners were more likely to recall screen ad sponsors and products than non-TV owners. TV with its commercials has apparently enhanced the impact value of screen ads.

The theatres showing screen ads in the cities surveyed were: American and Bonham Drive-In, Bonham; Schine's Bucyrus and Tri-City Drive-In, Bucyrus; Blair and Blair Drive-In, Belleville; Haines, State, Opera House, Maine and Winslow Drive-In, Waterville, and Colony, Carolina, Hamont, Star Lite Drive-In, Moonlite Drive-In, Raleigh Road Drive-In, Midway Drive-In and Boulevard Drive-In, Fayetteville.

The study was begun in May 1954. The field work required six months and tabulation of data and preparation of the report required four months.

Hundreds of the interviews were recorded and a number of them were played for the press at the luncheon.

Newsweek Reports Industry 'Booming'

NEW YORK—The March 7 issue of Newsweek magazine reports through a special survey that "the big slump is over" in the motion picture industry and that there is a "boom." It gives credit to new screen processes, theatre modernization, an increasing foreign market and better pictures.

"The new catchword is the big picture—which sums up the general trend to concentrate more money, care and talent into relatively fewer pictures," the survey says. "Behind all this, there's a resolute determination in Hollywood. Whether it's new faces, new ideas or custard pies the people want, they're not going to get bored with the movies again."

Makelim Purchases Rights To 'The Peacemaker'

HOLLYWOOD—Hal R. Makelim has purchased the complete motion picture rights to "The Peacemaker," written by Richard Poole and published as a current popular Ballantine novel.

Production will start in late spring or early summer. The film is to be one of the first in a series of 12 to be made under the Makelim plan, already backed by more than 3,000 exhibitors.

Schary, Downing Get 1954 Look Awards

NEW YORK—Dore Schary, MGM vice-president and studio production head, will receive Look Magazine's 1954 industry award, and Russell V. Downing, president and managing director of Radio City Music Hall, will receive Look's special exhibitor's award for 1954.

Schary's award was for "his continued leadership as a Hollywood spokesman and his long list of civic enterprises devoted to the public welfare," while Downing was cited for "making the Radio City Music Hall a model showcase for the best film entertainment."

Russell Downing

Dore Schary

Bing Crosby was chosen best actor "for his top performance as the defeated alcoholic in 'The Country Girl' (Para)," and Judy Garland was chosen best actress for "her versatile and eloquent performance in 'A Star Is Born' (WB)." Edmond O'Brien was chosen best supporting actor for "The Barefoot Contessa" (UA), while Eva Marie Saint was picked best supporting actress for "On the Waterfront" (Col). Jack Lemmon was named best male newcomer for his first year's record of films, all released by Columbia, and Helen Traubel won best female newcomer award for her performance in MGM's "Deep in My Heart." Other awards went to Walt Disney for "20,000 Leagues Under the Sea" (Buena Vista), Alfred Hitchcock for his direction of Paramount's "Rear Window" and Warners "Dial M for Murder" and Irving Berlin for the songs in Paramount's "White Christmas" and 20th-Fox's "There's No Business Like Show Business."

The Look awards will be made to the winners on the "Red Skelton Show" over WCBS-TV March 8.

Second Disney TV Series To Be Launched Oct. 3

NEW YORK—Walt Disney, whose "Disneyland" weekly TV series has one of the highest sales, critical and audience ratings on the ABC-TV network each Wednesday, will produce an hour-length TV show for children, "Mickey Mouse Club," which will be shown five times a week at 5 p.m. on ABC-TV starting Oct. 3, 1955, according to Robert E. Kintner, president of ABC, and Roy O. Disney, president of Walt Disney Productions.

The new series will combine entertainment with information and will be produced with the help of scientists, educators, naturalists and other authorities throughout the world, Kintner said. Although Mickey Mouse will be seen from time to time in the series, the program will extend beyond the field of animated cartoons, according to Disney.

LIGHT UP YOUR MARQUEE WITH THE STAR OF "WHITE CHRISTMAS" AND "KNOCK ON WOOD"!

DANNY KAYE

IN

ASSIGNMENT CHILDREN

PRESENTED BY

THE UNITED NATIONS AND THE MOTION PICTURE INDUSTRY

A PARAMOUNT RELEASE

Color by **TECHNICOLOR**

This wonderful 20-minute featurette will do wonders for your theatre, for you and for the children of the world. Danny Kaye, with all his humor, talent, warmth and charm, was the ideal personality to be the United Nations' Ambassador-At-Large to the youngsters of India, Burma, Hong Kong, Korea and Japan. You never put on your screen a more appealing picture. And no picture ever offered you a more unique programming opportunity. Entire film rental proceeds will go toward furthering the work of UNICEF.

ALL HONORS TO DANNY...

Photoplay Magazine Achievement Award

Parents' Magazine Family Medal

California Fashion Creators Award

Foreign Press Correspondents Award

Humanitarian Award of Denver Hospital

It's an honor for all our industry to join Danny in his great work!

Top Screen Writers In '54 Are Honored

HOLLYWOOD—Scriveners in three categories—comedy, drama and musical—were honored when on February 28 the screen writers' branch of Writers Guild of America, West, held its seventh annual awards dinner-dance to pay tribute to the craftsmen whom they themselves adjudged to have done the best scripting jobs of the year during 1954. The winners:

Best-written American comedy—Billy Wilder, Samuel Taylor and Ernest Lehman for the screenplay of "Sabrina," a Paramount picture, based on Taylor's Broadway play.

Best-written American drama—Budd Schulberg, for the screenplay of "On the Waterfront," produced by Sam Spiegel under the banner of the Horizon-American Corp., distributed by Columbia, and based on articles by Malcolm Johnson.

Best-written American musical—Frances Goodrich, Albert Hackett and Dorothy Kingsley, for MGM's "Seven Brides for Seven Brothers," from a story by Stephen Vincent Benet.

The yearly Laurel award for achievement, an honor given to the screen writer who "through the years has advanced the literature of the motion picture and has made outstanding contributions both to his industry and his profession," was given to Robert Riskin, who has penned such critical and boxoffice successes as "It Happened One Night," "Mr. Deeds Goes to Town," "You Can't Take It With You," "Lost Horizon" and "Lady for a Day." The choice of Riskin was made by unanimous decision of the screen writers' board. Dudley Nichols, last year's winner, made the presentation.

In photo at left, Billy Wilder, Samuel Taylor and Ernest Lehman display screen writers awards for the best-written comedy, Paramount's "Sabrina." At the right Mrs. Robert Riskin accepts from Ivan Goff the Laurel award for achievement on behalf of her husband as the writer adjudged to have made "outstanding contributions to his industry and profession" through the years.

Budd Schulberg (left) who received an award for the best-written drama, Columbia's "On the Waterfront," is congratulated by Ivan Goff, president of WGA's screen writers branch. The trio at the right proudly showing their awards are Frances Goodrich, Albert Hackett and Dorothy Kingsley, authors of the best-written American musical, MGM's "Seven Brides for Seven Brothers."

Memphis Censorship Row Growing Louder

MEMPHIS—The protest over the Memphis Censor Board's banning of "The Bamboo Prison" continues to grow louder.

First it was Better Films Council, a large organization of mothers and civic leaders who recommend films weekly for children and families to see. Better Films Council has never before clashed openly with the censor board, but after seeing "The Bamboo Prison" the council decided to protest the ban to Mayor Tobey. The mayor, in a television appearance before the protest reached him, said such a protest would have to go to the courts. Better Films Council did not then call on the mayor, but let it be known they were still against the ban.

Next came a telegram from American Civil Liberties Union vigorously protesting the ban. The telegram, sent to Chairman Lloyd T. Binford, of the censor board, said:

"If the decision is not reversed and Columbia Pictures presses the case in the courts, ACLU will be glad to assist so that this blot of censorship, which is contrary to the concept of American democracy, can be removed."

Memphis censors had said they thought the picture was "unpatriotic."

Binford said he received the telegram, but "I'm not paying any attention to it." He said if the studio did not like the ban, they could appeal it to the courts. Binford said he did not vote on the film, but the three women members of the board all voted to ban it.

Latest development in the protest came from the action of the mayor and city officials of Covington, Tenn., just 40 miles north of Memphis. Covington for a long time has customarily banned films that have been banned in Memphis. However, the mayor and other officials of Covington saw the film and placed their stamp of approval on it. It was then booked to show at Gem Theatre in Covington, owned by Nathan Reiss.

Retiring Censor Hits At Code Laxities

BALTIMORE—As the outgoing chairman of the Maryland State Board of Motion Picture Censors, Sydney R. Traub, speaking before the Women's Bar Ass'n declared Maryland needs movie censorship and the movie censors should be paid more.

He declared foreign films are the greatest source of worry but that some domestic companies had made "a laughing stock" of the Production Code to which they were signatories, notably RKO Radio Pictures, Inc. Maryland censors, said Traub, were obliged to cut five "dances of an obscene nature" from one upcoming RKO film.

The dances, he added, were performed by young women, including a burlesque dancer. "They wear so little that I think a hard sneeze by one of these girls would blow-off the threads which partially conceal her sex," said Traub.

Apart from what he termed "nude matter," films could incite to crime, said the departing censor-chairman, and he noted he had been told by Harry J. Anslinger, United States narcotics commissioner, that films could encourage drug-taking.

Anslinger's findings, he said, were the answer to a Baltimore newspaper's editorials which maintained that films could not incite the young to crime.

THE SEASON'S BEST SELLER

THE FAMOUS NSS

DRIVE-IN THEATRE MANUAL

AVAILABLE NOW FOR THE ASKING

NATIONAL SCREEN SERVICE
DRIVE-IN
TRAILER DIRECTORY
THE DRIVE-IN SHOWMAN'S GUIDE TO BIGGER BOXOFFICE AND IMPROVED OPERATION

Packed With

SCREEN-SELLING

IDEAS

To Bring

EXTRA PROFITS!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Small Houses Can Afford Stereo Sound, Lewis Says

COLUMBUS, OHIO—A complete stereophonic sound system can be installed in the smaller theatres for as little as the price of a few tickets a day after a small down payment, Merlin Lewis, executive secretary of the Theatre Equipment and Supply Manufacturers Ass'n, told the convention of Independent Theatre Owners of Ohio. He also discussed VistaVision, Todd-AO, screens and lenses.

Lewis said there was misunderstanding among exhibitors about the cost of stereophonic sound because they had not investigated the facts closely enough.

WARNS AGAINST MISUSE

"The fact that the film companies are in many cases charging exorbitant rentals and thus reducing net profits," he said, "does not affect the fact that grosses in most cases where stereophonic sound has been installed are higher and that in most cases the yearly profit is higher."

Lewis warned about the misuse of stereophonic sound, resulting in its being too loud and also in damage to the equipment. He noted that the requirements of theatres vary and that equipment of insufficient capacity should not be bought because it costs less than adequate equipment. He urged that the advice of the theatre supply dealer be heeded.

As to the VistaVision process, Lewis said it brought about a considerable reduction in grain and a much higher saturation of color, permitting a better image on the screen with no amperage increase and with no expensive extra equipment needed.

"This is great for the average theatreman who has installed a large screen," he said, "because the magnification of the 35mm image is less washed out. The drive-in theatre, however, still will have light problems with VistaVision, as well as with CinemaScope and every other process but one."

Lewis noted that VistaVision projectors cannot be used with any other film, and that whatever theatre decides to use them must install them in addition to the projectors already in the booth.

SIZE OF APERTURE

"The aperture to be used with this horizontal projector and special VistaVision film," he said, "is 1.4772x.992 inches and permits the passage of about three times as much light as is possible with any other projection process. Thus, it can permit drive-ins which might have a normal reading of four-foot lamberts on their screens to increase such readings to 12 or more foot lamberts, which is well within the academy standards and which has not been possible heretofore. For indoor theatres it probably will be necessary to reduce amperage."

Lewis then described the Todd-AO system. He said the special projectors had been announced as usable for regular projection, CinemaScope and any other projection process except Cinerama, and that prints of all Todd-AO pictures will be made for regular CinemaScope distribution following roadshow runs.

Exhibitors should not gamble by buying screens without a reputation for quality simply because they are inexpensive, he said. He mentioned manufacturers such as Walker, Raytone, Williams, Bodde, Radiant, RCA and "a few others of equal stature," and said they had set prices that enabled them to produce a good product and stand behind it.

Lewis said the same thing was true of lens manufacturers, that all of the anamorphics on the market had qualities sufficient to do the job and that even two of comparatively poor quality work fairly well in some special cases.

"But the better anamorphics and regular projection lenses," he said, "have earned reputations because the lenses are of superior quality in definition, light transmission, resolving power, color quality, etc. These include anamorphic attachments made by such companies as Bausch & Lomb, Panavision, Inc., which makes the Super-Panatar or the "Gottschalk" lens; Projection Optics, which makes the Hilux Val, and one or two others."

He added that lens prices were at a level that did not permit any further price reductions.

On the subject of cutting off the heads and feet in the older films, Lewis said that when new lenses of shorter focal length are bought by a theatre to make a larger screen picture possible, the theatre should start with possible screen height and then extend the picture as far to the sides as the height determination would permit.

"This might cause," he said, "a cutting-off of some parts of the sides, but that, in the greatest majority of cases, would be of no consequence since the action is centered on film except for entrances and exits of actors at the extreme sides of the sets."

Schine Circuit Trial Ends; Decision in Two Months

BUFFALO—The Schine Theatres trial, which has been under way here for 13 weeks, has ended. The prosecution had several witnesses from various producing companies on the stand Tuesday (1). Judge Knight said he would give no decision for at least two months. He gave the government a month to file briefs and the defense a month to file an answer. The judge also denied all motions for a judgment of acquittal as filed by the defense until he can go over the records of the trial and the briefs.

Air Force Promotion Aid Promised 'Air Command'

WASHINGTON—The U. S. Air Force will cooperate with Paramount in the promotion of "Strategic Air Command." A directive to that effect has been issued by Gen. Brooke E. Allen, head of the information services authorizing all commands to furnish displays, personnel and bands on request by exhibitors. The picture will open in mid-April at the Paramount Theatre here.

R. F. Walsh of IATSE To Get Heart Award

NEW YORK—Richard F. Walsh, president of the International Alliance of Theatrical and Stage Employes, will be honored at the second annual Heart Award dinner of the Variety Club of New York, Tent 35, May 2 at the Waldorf-Astoria.

Richard F. Walsh

The announcement was made recently by Edward L. Fabian, chief barker, and William J. German, president of the Variety Club Foundation to Combat Epilepsy.

"As long-time president of IATSE," the announcement said, "Dick Walsh has been a loyal friend of the entire industry. His unselfish aim has always been the greatest good for the greatest number, and his long-range planning has been built upon an intelligent understanding of the needs of both employers and employes.

"As a man, independent of his capacity as an advocate of labor, Dick has been a friend to all mankind. He never has to be asked to help the needy. Dick has always gone out of his way to assist others. He is all heart. We know no one in the industry more worthy to be honored."

Dinner committees are being organized.

20th-Fox Starts Meetings On Video Production

NEW YORK—President Spyros P. Skouras of 20th Century-Fox has set plans for a series of production, promotion and merchandising meetings with advertising agencies and television networks in behalf of TCF Television Productions, the company's new TV subsidiary. Sid Rogell, production head at the Western avenue TV studio in Hollywood, arrived to attend them. They are expected to continue for a week.

Others attending them will be Skouras, Al Lichtman, 20th-Fox distribution head; Joseph H. Moskowitz, vice-president and eastern studio representative; Charles Einfeld, vice-president; Donald A. Henderson, treasurer and secretary, and Martin Michel, TV and radio director.

The first meeting was held late in the week with Leonard H. Goldenson, president, and other American Broadcasting - Paramount Theatres executives, including Robert E. Kintner, ABC president; John Mitchell, vice-president in charge of the TV network; George Shupert, vice-president in charge of film syndication; Robert Lewine, TV program director, and Donald Durgin, head of sales development and research.

Variety Adds to Judges

PHILADELPHIA — Additions have been made to the charity citation board of judges for Variety Clubs International convention in Los Angeles May 4-7. They are Pete Harrison, Harrison's Reports; Morton Sunshine, Independent Film Journal; Mo Wax, Film Bulletin, and T. E. Mortensen, Greater Amusements. The additions bring the total number to 13.

'Man Called Peter' In 260 Screenings

NEW YORK — Twentieth Century-Fox plans to hold screenings of its Easter release, "A Man Called Peter," in 200 smaller grass roots situations throughout the country, in addition to the 60 key city screening program. This increased screening program is one of the largest film campaigns among members of the clergy, as well as civic and educational leaders, and is expected to have an audience penetration ranging from 60 to 70 million persons.

The grass roots screenings will get under way early in April, following the key city showings, which will start the week of March 21. Previews will be arranged through local film exchanges, in cooperation with church and civic officials. The programs will be held in theatres before the start of regular film performances.

A team of 11 film industry figures will cover the first group of screenings, being sponsored by the National Council of Churches in the U. S. The group is headed by Arthur De Bra, community relations director of the Motion Picture Ass'n; Earl Wingart, 20th-Fox merchandising manager, and Mack Eichler, who is heading eight other field exploitation men. These men will visit an average of four to seven cities and speak at specially-arranged programs of "Peter" and hold meetings with representatives of the National Council of Churches.

"A Man Called Peter" has been named Picture of the Month for March by the Protestant Motion Picture Council.

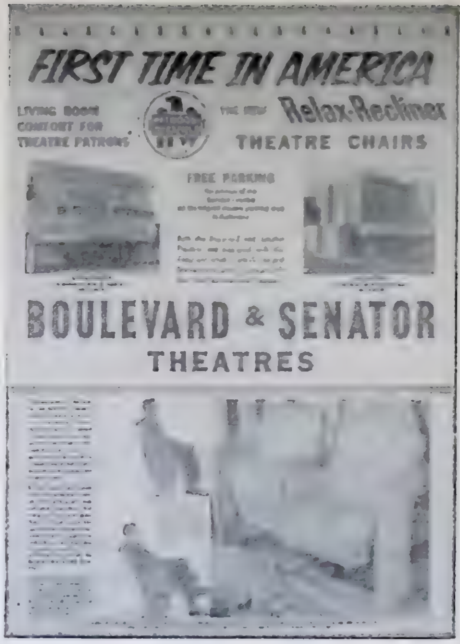
A national newspaper advertising campaign keyed to Easter openings of "Peter" is the highlight of a tieup drive set by 20th-Fox with the McGraw-Hill Book Co., publishers of the Catherine Marshall best-seller, who will introduce a special movie edition, priced at $1.98. This campaign will start Sunday, March 13, when large-size ads on the book and the picture will run in newspapers in New York, Chicago, Boston, Philadelphia, St. Louis, Cleveland, Richmond, Atlanta, Los Angeles, San Francisco, Minneapolis, Birmingham, Des Moines and other cities. Ads also have been scheduled for the Christian Herald and other religious publications.

Dr. Pepper Co. Expanding; Boosting Ad Budget 20%

DALLAS—A wider variety of point of sales materials for theatres will be provided by the Dr. Pepper Co. in 1955, W. W. Clements, president, said this week in reporting that fountain sales for 1954 were 31 per cent ahead of the previous year. It was the company's most successful year.

The company will increase its advertising budget by 20 per cent to back up its expanded sales program for the year. Additional territories are to be covered by fountain sales representatives. New areas, some of which were only partially covered in 1954, will include Georgia, Florida, Alabama, Mississippi, Tennessee, Arkansas, Louisiana, Kentucky, Maryland and Delaware. Dr. Pepper is now distributed by bottling plants in 37 states and is available through fountains, cup venders and bottles in 42 states.

In addition to greater emphasis on point of purchase advertising, trade magazines such as Vend and BOXOFFICE will be used to urge dealers to feature Dr. Pepper.


FIRST TIME IN AMERICA
LIVING ROOM COMFORT FOR THEATRE PATRONS
THE NEW Relax-Recliner THEATRE CHAIRS
FREE PARKING
BOULEVARD & SENATOR THEATRES

ADVERTISE THEATRE COMFORTS—When the Senator and Boulevard Theatres in Baltimore installed the new Heywood - Wakefield Relax - Recliner chairs last month, the owners took full-page advertisements in the daily papers to tell Baltimore residents about the new comforts. The ads cost about $1,800. Heywood-Wakefield officials said they believed it was the first time a theatre has gone to such great expense to promote comfort as a movie theatre asset. The theatres are owned by the Durkee circuit.

Senate Group to Probe Horror TV, Film Shows

WASHINGTON—The effect on juveniles of horror shows on television and in motion pictures will top the list of subjects to be probed this year by the Senate Juvenile Delinquency subcommittee, according to subcommittee chairman Estes Kefauver (D., Tenn.) on Friday (25).

Motion pictures were also mentioned, but only in passing, in a speech made in Wisconsin by the ranking Republican senator on the subcommittee, Alexander Wiley (R., Wis.). He spoke of the strong influences on young people of books, magazines, films, radio and TV, but thereafter addressed his remarks to programs of violence on radio and TV. He said government censorship is not the answer, and questioned whether there is any single cause of juvenile delinquency, in any case. But he called for TV programming aimed specifically at combating juvenile deliquency.

Two Features, Two Shorts Set for Cannes Festival

NEW YORK—Two features and two shorts have been named by the selections committee of the Motion Picture Ass'n of America for showings at the Cannes Film Festival April 26-May 10. The features are "Marty," United Artists film, and "The Country Girl," Paramount film. The shorts are "Tuna Clipper Ship," 20th Century-Fox CinemaScope film, and "When Magoo Flew," Columbia cartoon.

RCA Sales a Record; Earnings Also High

NEW YORK—Radio Corp. of America sales in 1954 amounted to $940,950,000, a record, and ten per cent greater than the $853,000,000 total for 1953, according to the annual report issued by David Sarnoff, board chairman.

Earnings for 1954 were $40,525,000 after taxes, compared with $35,022,000 in 1953. Earnings per share of common stock were $2.66 in 1954, compared with $2.27 in 1953. The 1954 profit was second only to that of 1950, when the figure was $46,250,000.

RCA in 1954 paid $54,953,000 in federal income, social security, property and other state and local taxes, and, in addition, excise taxes of $26,862,000, making the total tax bill $81,915,000, equal to $5.83 a common share or more than double the 1954 net profits.

Dividends totaling $22,052,000 were declared for 1954. Preferred stock holders received $3,153,000 and common stock holders $18,899,000. The dividend payments represented $3.50 a share of the preferred and $1.35 a share of the common stock.

In addition, the directors Dec. 3, 1954, declared the first quarterly dividend on the common for 1955 in the amount of 25 cents a share, payable January 24. Total current assets at the end of 1954 amounted to $386,522,000, compared with $349,735,000 at the end of 1953. Additions to plant and equipment during 1954 amounted to $34,290,000.

Dickson to Be Coordinator Of Variety Clubs Conclave

LOS ANGELES—Duties of executive director and coordinator of the upcoming 19th annual International Variety Clubs convention, slated to open here May 4, have been entrusted to Dick Dickson, general manager of the United Artists circuit. Dickson's appointment was announced by Ezra Stern, chief barker of Tent 25, Variety Club of Southern California, which will serve as host.

With Norman Manning as Dickson's assistant, committee chairmen include Al Hanson, finance; W. H. (Bud) Lollier, registration; John E. Lavery, transportation; Fred Stein, journal; Morton Scott, tours and greeting; Robert Brilliant, souvenirs; Edwin F. Zabel, Steve Broidy and Willard W. Keith, banquet; Stern, heart award; Bernie Wolf, decorations; O. N. Srere, ladies' activities; M. J. E. McCarthy, publicity; W. O. Ricord, service, and Ben Ashe, lighting, sound and recordings.

Goldman Taxation Case Before Supreme Court

WASHINGTON—The government on Monday (28) argued its case for taxation of punitive damages in antitrust suits before The Supreme Court. The tax court ruled that exhibitor William Goldman need pay taxes only on the amount of direct damages.

The Supreme Court agreed to hear the government's appeal from this decision. The exhibitor argued that the tax court was correct and that only the actual damages could be considered as income for tax purposes. The government argued that income tax law permits taxation of income from any source.

LETTERS

Gives Longer Runs to Better Pictures

TO BOXOFFICE:

When I built my theatre in 1940, I used to buy pictures for a year at a time. If I got stuck, I had to wait a year to try again. I got two or three top shows out of each company and the rest of the product was either run or paid for and not played. We didn't have television then. So, if I made a killing on the good pictures, I went into the red trying to push off the poor ones that went along. I used to say I wished I could buy only the good ones, so I was against block booking.

I like the one picture at a time buying. I pay more per picture, but, if I make a wrong deal, I can soon control the next one to better my position.

As for the shortage of product, the companies are making better pictures but fewer of them. I used to show one picture two days and sometimes a double feature. Then TV just about put us out of business, so I started choosing the best shows I could get. And, while I still will get some poor ones, I run the better picture from four to six days, with a good advertising program and the results are very good.

When I played a picture two days, I got it cheap and took in small gross while, when I run pictures four or six days, I can better afford to go all-out on it and in the end the distributor is pleased and I am happy.

I do have a circuit to buy against and feel they must get some very low prices compared to me. I have to give a preferred date while the circuit will play the same show ahead of me, say on Monday and Tuesday. We are now feuding over this. I never did get any of the kind of deals I hear some of the boys talk about. I have always paid 30 per cent, most 40 per cent, some 50 per cent. I feel 40 per cent is a fair deal on a good top show.

HAROLD G. THORP

Grand Theatre,
Woodstown, N. J.

Seeks Solution to Film-Pricing Problems

TO BOXOFFICE:

Since the advent and now prevalence of 40, 50 and even 70 per cent film rentals, we wonder how the average theatre can survive.

Have the distributors become so greedy that eventually they will kill the well-known goose?

After months of thoroughly analyzing our theatre grosses, which, in many instances, are pitiful, we offered to contract for 40 per cent pictures with a guaranteed profit of 20 per cent; 50 per cent pictures, 15 per cent, and 70 per cent pictures, 10 per cent. Not a single distributor to whom we have offered such picture deals was interested. In fact, we heard such insulting remarks as "why don't you close or convert such theatres, that cannot afford such percentage terms, into garages?"

Surely any theatre, regardless of gross, is entitled to a profit, unless the distributor feels the smaller theatres, that really made our great industry possible, are now passe.

Why can't we find some solution acceptable to both distribution and exhibition? We know distribution costs are exorbitant and the distributor, too, must realize a fair profit on his huge investment. But, somewhere, there must be a mutually fair solution.

Spyros Skouras once told the writer, many years ago, that anything which is wrong cannot endure. Do he and other distribution and exhibition heads still feel that way; or must it always continue to be dog-eat-dog?

ANDY DIETZ

General Manager,
Co-Operative Theatres,
St. Louis, Mo.

Favors Industry Television Program

TO BOXOFFICE:

I notice that Elmer C. Rhoden has declared that he is ready to support financially an all-out movement for presentation of a television program that would sell Hollywood and its product.

This is definitely a step in the right direction and I am hoping that all of the exhibitor organizations will back such a plan.

If all theatres cooperate, the cost would be small in comparison to the increase in business which I believe we would experience.

Anyone who has played Disney product recently can appreciate the powerful selling job which television has done for Disney product.

Hats off to Mr. Rhoden! More power to him.

HAROLD W. STRUVE

Manager,
Struve Enterprises,
Deshler, Neb.

POINTING WITH PRIDE—J. Arthur Rank (right) and Earl St. John, chairman and production head, respectively, of the J. Arthur Rank Organization, show evident pleasure over receipt of a BOXOFFICE Blue Ribbon Award for their company's presentation of "The Little Kidnappers," which the National Screen Council voted the "best picture of the month for the whole family" released in the U. S. in December. The film was jointly produced by Sergei Nolbandov and Leslie Parkyn and directed by Philip Leacock. It is a United Artists release.

Polaroid Will Fill Orders On 3-D Glasses Overnight

CAMBRIDGE, MASS.—Exhibitors will be able to show Universal's new 3-D feature, "Revenge of the Creature," without risk of running out of glasses or getting left with an over-supply, under a new service started by Polaroid Corp., which will fill orders for glasses overnight, as the exhibitor needs them.

"If an exhibitor is on the fence about running 'Revenge of the Creature' in 3-D, this should help him decide to do it," according to J. H. Mulhall, in charge of viewer sales for Polaroid. Local supplies of Polaroid glasses, permitting immediate delivery, will be available in exchange centers through RCA Theatre Supply dealers and National Theatre Supply branches. A limited number of the company's special outfits for keeping 3-D films in synchronization are also being made available without charge, Mulhall said.

Hyman Touring Circuits With Goldenson Plan

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, has left on a tour of affiliated circuits during which he will sound out executives on the plan of Leonard H. Goldenson, president, to increase attendance by setting up an intermediate price scale for teenagers. He will visit Salt Lake City, San Francisco, Los Angeles, Phoenix, Tucson and Chicago.

Review > > < < Flashes

MAN WITHOUT A STAR (U-I)—Take a better-than-average plot, something that follows the "Shane" trend, line up a cast of proven acting ability and marquee draw, mix them together with a few standard ingredients, such as a song or two, a cattle stampede and a few clenched fist brawls, and you'll come up with something more than just another bread-and-butter horse hide hassle. This is such a feature, well produced and directed in Technicolor, and one that should find a wide range of acceptance. Kirk Douglas' characterization of the foot-loose, devil-may-care cowhand cannot help but add to his growing boxoffice appeal. Produced by Aaron Rosenberg and directed by King Vidor. Kirk Douglas, Jeanne Crain, Claire Trevor, William Campbell, Richard Boone, Mara Corday, Myrna Hansen.

STRANGER ON HORSEBACK (UA)—Joel McCrea, starring in the role of a circuit judge in the old west, and a better-than-average cast lift this western out of the routine groove. However, the brief (66 minutes) running time will probably relegate it to the supporting spot on neighborhood duals, where it will keep audiences entertained. Ansco Color photography is another asset. Produced by Robert Goldstein and directed by Jacques Tourner, who builds up to a suspenseful shooting climax. Joel McCrea, Miroslava, Kevin McCarthy, John McIntire, Nancy Gates, John Carradine.

UNTAMED (20th-Fox)—Take a pinch of "Gone With the Wind," add a liberal slice of "The Covered Wagon" and many of the time-proven situations highlighting innumerable so-called super-westerns that have followed that milestone epic. Blend thoroughly, garnish with screen-filling CinemaScope and flashing De Luxe color, and bake against the rugged and beautiful scenery of South Africa. The results: An outsize loaf of action-crammed film fare with ample helpings to sate the appetites of average theatregoers and to assure substantial profits for the showmen who serve it. Produced by Bert E. Friedlob and William A. Bacher. Directed by Henry King. Susan Hayward, Tyrone Power, Richard Egan, John Justin, Agnes Moorehead.

WAGES OF FEAR (International Affiliates)—One of the most enthralling, spine-tingling thrillers within recent memory, this French-made feature will win critical acclaim and build on favorable word-of-mouth in any art house. The recipient of the Grand Prix at the 1953 Cannes Festival, it is almost certain to be chosen outstanding foreign film shown in the U. S. when 1955 awards are chosen. A raw, realistic, sordid telling of a (literally) explosive theme, it is strictly adult fare. Splendidly directed by H. G. Clouzot. Yves Montand, Charles Venel, Vera Clouzot, Peter Van Eyck.

These reviews will appear in full in a forthcoming issue of BOXOFFICE.

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SERVICE SYSTEM
INC.

Symbol of vigilance

Just as the F. B. I. has become essential to the security of the United States, and the Federal Bank Examiner to banking—Willmark Service has become equally as essential to the financial security of business.

Since 1917, Willmark has been an active moral force in preventing cash irregularities and manipulations in thousands of businesses throughout the nation. The millions of dollars in annual savings that Willmark makes possible for American business, testify to Willmark's intrinsic worth as an indispensable part of modern business today.

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A Nation-Wide Service Available in Every City and Town in the United States

Hollywood Report

By IVAN SPEAR

Production for March Starts With 26; Same Number Launched in February

The ides of March brought with them no visible indications that the film capital's production moguls either individually or collectively have as yet decided to step up their picture-making pace. As the month began, a survey of both major and independent productional blue prints revealed a total of 26 features earmarked for launching during the period—equal in number to the lineup projected for February.

Displaying the most dazzling burst of speed was MGM, which listed four starters—all of them, parenthetically, being given CinemaScope and color treatment. Sharing place position, with three each, are Allied Artists, Columbia and 20th Century-Fox, while Paramount, Republic, Universal-International and Warner Bros. each planned to start a pair.

The count, by studios:

ALLIED ARTISTS

"The Body Snatchers." This mystery drama is based on a Collier's magazine serial by Jack Finney. Stars not set. Producer, Walter Wanger. Director, Don Siegel.

"Doing Time." Another chapter in the venerable saga of the Bowery Boys. Stars Leo Gorcey, Huntz Hall. Producer, Ben Schwalb. Director not set.

"Women's Reformatory." A melodrama of femmes in stir. Stars not set. Producer, William F. Broidy. Director, Edward Cahn.

COLUMBIA

"The Gilded Rooster." From the novel by Richard Emory Roberts, to be filmed in CinemaScope and Technicolor, this is the story of an uninhibited army scout during the era of the Indian wars. Stars Victor Mature. Producer, William Fadiman. Director, Anthony Mann.

"The Houston Story." An action drama of the Texas oil fields, this will be filmed partly on location in the Lone Star state. Stars not set. Producer, Sam Katzman. Director, William Castle.

Taradash-Blaustein Unit In Deal With Columbia

In a quick shuffle, a commitment whereby the Phoenix Corp., recently organized independent formed by scrivener Daniel Taradash and producer Julian Blaustein was to have released its contemplated lineup through Warners was called off and the Taradash-Blaustein unit instead inked a four-picture deal with Columbia. The outfit will headquarter at Columbia, where Taradash will script and direct two of the properties, the first of which will be announced soon.

Meantime Warners studio spokesmen disclosed that negotiations were near finalization whereby Jack Wrather, owner of the radio-TV veteran, "The Lone Ranger," will produce a theatrical film version thereof for Warners distribution.

"The Queen Bee." Adapted from a novel by Edna Lee, this deals with a seductive, socially prominent woman in present-day Atlanta, whose rapaciousness eventually leads to her own destruction. Stars Joan Crawford, Barry Sullivan, Brian Keith. Producer, Jerry Wald. Director, Ranald MacDougall.

INDEPENDENT

"Guys and Dolls." A musical comedy, this is taken from the stage success by Abe Burrows, based upon characters created by Damon Runyon. Cast toppers include Marlon Brando portraying Sky Masterson, the gambler; Frank Sinatra as Nathan Detroit, proprietor of a floating crap game; and Jean Simmons and Vivian Blaine as the dolls involved. Producer Samuel Goldwyn. Director, Joseph L. Mankiewicz.

"Hell's Horizon." A drama of the U. S. air force in Korea. Stars Marla English, Larry Pennell. Producers, Tom Gries and Wray Davis (Gravis Productions). Director, Tom Gries.

LIPPERT

"Charge of the Rurales." This story of Mexican mounted police in the 1890s is being lensed on location in Mexico and Guatemala in Ansco Colo. Stars Dane Clark, Marta Roth, James Craig. Producer, Robert L. Lippert jr. Director, Louis King.

METRO-GOLDWYN-MAYER

"Bar Sinister." Adapted from the dog story by Richard Harding Davis, this is being lensed in CinemaScope and color. Stars Jeff Richards, Jarma Lewis, Dean Jagger. Producer, Henry Berman. Director, Herman Hoffman.

"Bhowani Junction." To be shot on location in Pakistan, in CinemaScope and color, this is based on the John Masters novel about a British-Indian railway community during the last days of British rule. Stars Ava Gardner, Stewart Granger, William Travers. Producer, Pandro S. Berman. Director, George Cukor.

"I'll Cry Tomorrow." The biography of Lillian Roth, musical comedy and nightclub singer, who fought her way back to success after succumbing to the evils of alcoholism. Stars Susan Hayward. Producer, Lawrence Weingarten. Director, Charles Walters. In CinemaScope and color.

"Quentin Durward." Intrigue and romance in 15th century-France highlight this adaptation of the historical novel by Sir Walter Scott, dealing with the warlike feud between that nation's King Louis XI and Duke Charles. It is being photographed in England, in CinemaScope and color. Stars Robert Taylor, Robert Morley, Duncan Lamont. Producer, Pandro S. Berman. Director, Richard Thorpe.

UA Closes Two-Film Deal With Hayworth-Haymes

Adding still further to its already sizable stockpile of product commitments with independent filmmakers, United Artists has closed a two-picture deal with the newly formed Crystal Bay Productions, organized by Rita Hayworth and her actor-singer husband Dick Haymes. Under terms of the deal UA will finance both features, which will star Miss Hayworth and are to be produced by Haymes. Titles of the two properties haven't been announced.

The Hayworth-Haymes commitment with UA will become effective when the actress has fulfilled a two-picture obligation to Columbia.

PARAMOUNT

"Anything Goes." In Technicolor and VistaVision, this is a screen version of the Broadway musical hit by Cole Porter and incorporates the entire score of that stage success. Stars Bing Crosby, Jeanmaire, Donald O'Connor, Mitzi Gaynor. Producer, Robert Emmett Dolan. Director, Robert Lewis.

"The Ten Commandments." After extensive location shooting in Egypt, studio lensing will begin on this high-budgeted Biblical spectacle, in which Charlton Heston, as Moses, leads the exodus of his people from slavery into the Promised Land. Stars Heston, Cornel Wilde, Anne Baxter, Yvonne De Carlo, Edward G. Robinson, Sir Cedric Hardwicke, Yul Brynner, Vincent Price, John Derek, Debra Paget. Producer-director, Cecil B. DeMille. In Technicolor and VistaVision.

RKO RADIO

"The Boy and the Bull." A romantic drama about matadors and the bull ring, this will be lensed on location in Mexico in CinemaScope and Technicolor. Stars Michel Ray. Producers, King Bros. Productions. Director, Irving Rapper.

REPUBLIC

"The Texas Legionnaires." In which frontier hero Jim Bowie plays his final and greatest role in the fall of the Alamo, when he and a band of Texas and Tennessee volunteers sacrifice their lives to free Texas from Mexican rule. Stars Sterling Hayden, as Bowie; Anna Marie Alberghetti, Richard Carlson. Producer-director, Frank Lloyd. In Trucolor.

"Lay That Rifle Down." This hillbilly comedy with music will be photographed in Trucolor. Stars Judy Canova. Producer, Sidney Picker. Director, Charles Lamont.

20th CENTURY-FOX

"The Left Hand of God." An American flier, forced down in Communist China, escapes disguised as a priest in this film version of the novel by William E. Barrett. Stars Humphrey Bogart, Gene Tierney, Agnes Moorehead. Producer, Buddy Adler. Director, Edward Dmytryk. In CinemaScope and color.

"Seven Cities of Gold." The story of Father Junipero Serra, who founded California's missions in the days of Spanish occupation. Stars Richard Egan, Michael Rennie, Rita Moreno. Producers, Robert Webb and Barbara McLean. Director, Robert Webb. In CinemaScope and color.

"The Tall Men." This frontier galloper deals with the blazing of the Bozeman Trail. Stars Clark Gable, Jane Russell, Cameron

Mitchell, Robert Preston. Producers, William Hawks and William Bacher. Director, Raoul Walsh. In CinemaScope and color.

UNITED ARTISTS

"The Deadly Peacemaker." A gunman for hire is employed by the decent elements of a small western town in the 1870s to clean out the killers and hoodlums who run it. Stars Robert Mitchum, Jan Sterling, Henry Hull. Producer, Samuel Goldwyn jr. Director, Richard Wilson.

UNIVERSAL-INTERNATIONAL

"Away All Boats." This is a picturization of Kenneth Dodson's novel about navy life in the Pacific during World War II. Stars Jeff Chandler. Producer, Howard Christie. Director not set. In Technicolor.

"Fort Starvation." A man scours the southwestern frontier in the 1870s for the renegade who betrayed his father and four others to the Indians. Stars Richard Widmark. Producer, Aaron Rosenberg. Director, John Sturges. In Technicolor.

WARNER BROS.

"Pete Kelly's Blues." Taking a respite from his characterization of Joe Friday, the cop, Jack Webb portrays a cornet-playing bandleader in Kansas City in 1927 in this romantic drama with music, which also stars Janet Leigh, Edmond O'Brien and Peggy Lee. Webb produces and directs in CinemaScope and WarnerColor.

"Rebel Without a Cause." A story of modern juvenile deliquency and the reasons therefor, based on a tome by Dr. Robert M. Lindner, authority on the subject. Stars James Dean, Dennis Hopper. Producer, David Weisbart. Director, Nicholas Ray.

Ten Stories Purchased; Best Week in Months

Hitting a peak of activity unprecedented in recent months was the literary market, a healthy total of ten sales recorded.

Accounting for two of the purchases was 20th Century-Fox, which acquired "Shental," by the French novelist, Guy Des Cars, and "The Proud Ones," an original by Verne Athanas. The latter, being scripted by Edmund North, will be produced by Robert L. Jacks, returning to the studio on leave of absence from the newly organized Crown Productions . . . Harold Hecht and Burt Lancaster snared the rights to "Elephant Bill," an adventure tome by Lt. Col. J. H. Williams of the British army, and will film it in the jungles of Burma starting in November for United Artists release. It deals with an elephant herder and the part he played during the Japanese invasion of Burma during World War II . . . To Universal-International went "The Girl in the Cage," a cops-and-robbers novel by Ben Benson, which will be produced by Howard Pine . . . Bryna Productions, the independent unit headed by actor Kirk Douglas, acquired "The Allison Brothers," an original screenplay by R. Wright Campbell, as the second of six Douglas starrers to be made for UA distribution. It's the story of two Confederate soldiers who attempt to form their own empire in the west after the Civil War . . . Also with a Civil War circa is "Great Day in the Morning," a novel by Robert Hardy Andrews, purchased by Edmund Grainger Productions as the second entry on that company's slate for RKO Radio. In color and Superscope, the opus deals with the gold-rush era in Colorado . . . To be produced by Bryan Foy, Columbia acquired "Battle Stations," a Barry Trivers original purchased from Paramount. The story of the U. S. S. Franklin, the carrier that covered itself with glory when bombed off Japan in 1945, will star Philip Carey and is being scripted by Curtis Kenyon . . . As a showcase for Carol Ohmart, Broadway actress just signed to a term contract, Paramount bought "The Kiss Off," a suspense story by Rip Van Ronkel and Frank Tashlin, and handed the property to Michael Curtiz to direct . . . Two newcomers to the independent field also got their respective feet wet in the story market. Regency Enterprises, headed by Fernando Lamas, his actress-wife, Arlene Dahl, and Louis Blau purchased "Now and Forever," an original by Leo and Pauline Townsend, in which Lamas will star . . . Rexford Productions, organized by Edward G. Robinson jr., Fred Shevin and Bob Reagan, acquired "Dangerous Quest," an action drama by De Vallon Scott, which will topline young Robinson.

Allied Artists Dividend

HOLLYWOOD—A quarterly dividend of 13¾ cents a share on Alllied Artists' 5½ per cent cumulative convertible preferred stock was voted at a meeting of the executive committee of the company's board of directors. The dividend is payable Tuesday (15) to stockholders of record as of Friday (4).

Fox Film Wins Award

NEW YORK—"Good Morning, Miss Dove," 20th Century-Fox future release, has received a Christopher literary award.

WE WANTED THE FACTS . . .

. . . when we asked Hazel S. Smalley, vice-president and treasurer, SMALLEY THEATRES, INC., COOPERSTOWN, NEW YORK,

WHAT DO YOU THINK OF ALEXANDER FILM ADS?

SHE REPLIED . . . . .

Alexander Film Co.
Colorado Springs, Colo.

"For over 20 years we have been associated with the Alexander Film Co. During these years we have held the company in high regard.

"I am sure that the relations between Alexander and the merchants of the various towns in which we operate have been satisfactory.

"The Alexander Film Co. has had business contracts with our merchants for many years and we have had no complaints.

"The relations between your company and the SMALLEY THEATRES, INC., have been pleasant in every respect."

(Signed)
HAZEL S. SMALLEY
Smalley Theatres, Inc.
Cooperstown, New York

We are ready to serve your theatre. Let us show you how to make additional profits each year by showing the highest quality screen ads.

ALEXANDER FILM Co.

COLORADO SPRINGS
(Representatives in All Principal Cities)

Canadian Distributor: Audio Pictures, Ltd., Toronto

CALENDAR OF EVENTS

MARCH						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

APRIL						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

MARCH

9, Golden jubilee banquet honoring Claude C. Ezell, veteran Texas exhibitor, Adolphus Hotel, Dallas.

9, MGM Ticket Selling Workshop, Dallas.

9-11, Texas Drive-In Theatre Owner's Ass'n annual convention, Adolphus Hotel, Dallas.

21, 22, Allied Motion Picture Theatre Owners of Western Pennsylvania convention, Roosevelt Hotel. Pittsburgh.

28, MGM Ticket Selling Workshop, Milwaukee.

28-30, Allied Independent Theatre Owners of Oklahoma annual convention, Skirvin Hotel, Oklahoma City.

28-30, Wisconsin Allied spring convention, Schroeder Hotel, Milwaukee.

30, MGM Ticket Selling Workshop, Skirvin Hotel, Oklahoma City.

30, Academy Awards ceremonies, RKO Pantages Theatre, Los Angeles.

APRIL

18-22, Society of Motion Picture and Television Engineers 77th semiannual convention, Drake Hotel, Chicago.

12, MGM Ticket Selling Workshop, Atlanta.

UA Sues Horizon-American

NEW YORK—United Artists has filed in supreme court a suit to recover $459,000 claimed to be due from advances to Horizon-American Pictures for the filming of "Melba." Other defendants are Sam Spiegel, Irwin Margulies and Columbia, the last because Spiegel is said to have a financial interest in "On the Waterfront," which he produced.

Copa to Make Three More For Columbia Release

HOLLYWOOD—In an expansion of its original three-picture deal with Columbia, Copa Productions, headed by Tyrone Power and Ted Richmond, has been committed for an additional trio. Already completed for delivery to Columbia this year is "The Calico Pony," toplining Van Heflin, which will be followed before the end of 1955 by "Lorenzo the Magnificent" and "The Stalk," both to star Power. The former will be shot in Italy, the latter in Rio de Janeiro and London.

Richmond left Wednesday (2) for New York for huddles with Power, now starring on the Broadway stage, then will head for London and Italy to scout "Lorenzo" locations.

On Copa's 1956 docket are "The Warrior Saint," a novel by R. V. C. Bodley, and "The World, the Flesh and Father Smith," from the best-seller by Bruce Marshall, both of which will have Power in the stellar roles. It will be followed by an as-yet untitled western.

Rough Treatment Assured Sadistic Films in India

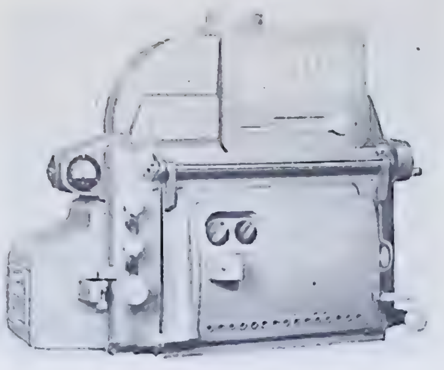
NEW DELHI, INDIA—Films with sadistic scenes or showing war in a favorable light will get rough treatment in India, Prime Minister Nehru told an all-India film seminar here Sunday (27). He repeated a stand taken previously by the government after industry complaints about the severity of censorship. He said he disliked regimentation, but that there had to be protection against "social menaces."

Daily Showings Doubled

NEW YORK—The Gal Or Cinema, Haifa, Israel, during the playing of "King Kong" increased the number of its daily performances from three to six, according to a report by Sam Stiller, RKO manager for the area.

New Ashcraft Lamp Placed on Market

NEW YORK—The C. S. Ashcraft Co. this week announced the introduction of its new Cinex 170, a motion picture projection lamp "so powerful that its operation in the higher current ranges for which it was specifically designed, is entirely unnecessary for even the largest present day drive-in and indoor theatre screens."



Ashcraft's new Cinex 170

The manufacturer points out that, up to the present, existing arc lamps generally have been modified and boosted beyond their normal ratings and operating loads in order to make an attempt to achieve greater light production. Such adaptations and "forcings" have not been too satisfactory, C. S. Ashcraft said.

The Cinex 170 has "unlimited possibilities —with an enormous reserve—for the inevitable wider films and larger screens of the near future. We believe a long-range view by the exhibitor in selecting a new projection lamp is extremely wise. Only a relatively small portion of the light the Cinex is capable of delivering may be necessary at this time, but, in a short time, new processes may make the use of more light essential," according to the manufacturer.

The Ashcraft claim for its lamp is that the reserve power of the new lamp will then be adequate for any eventuality. Technical details about the lamp will appear in the April issue of THE MODERN THEATRE.

All-Time Employment High Reached at U-I Studio

HOLLYWOOD—They're bursting at the seams out at Universal-International, that valley studio having attained an all-time employment high of 2,238 workers on its payroll. Set construction workers are divided into three shifts working around the clock and six features currently are before the cameras.

Being lensed are "The Spoilers," "The Private War of Major Benson," "The Rawhide Years," "Francis in the Navy," "There's Always Tomorrow" and "The Second Greatest Sex," the last-named in CinemaScope.

Under term contract are 10 producers and 13 directors, while 23 writers are penning 22 scripts; 37 stars and featured players are under exclusive long-term deals and more than 60 other acting personalities have single or multiple-picture commitments.

HOLD EVERYTHING!

A STAR Is Born

Don't Buy Speakers for Your Drive-In Theatre Until You Have Seen DITMCO's NEW FIBRE GLASS MOLDED SPEAKERS IN COLORS and the New COLOR "GLO" TOP JUNCTION BOX.

They make a beautiful combination for your modern trend of pastel colors.

AT PRICES YOU CANNOT RESIST

Watch for Our Announcement

DRIVE-IN THEATRE MFG. CO.
505 West 9th Street
Kansas City, Mo.

At Minnesota Mining and Manufacturing Company (known as "3 M"), they say,

"He's America's No. 1 stick-up man!"

"Need a 'Scotch' brand tape for grafting trees? Wrapping a new automobile? Splicing a rug?

"We have 'em – and hundreds more," says "3 M" Executive Vice-President L. F. Weyand. "No wonder they call me the 'stick-up man.'

"But there's one kind of sticky tape you won't find around here, and that's *red* tape. When our dealers or customers ask for a shipment in a hurry, we take them at their word.

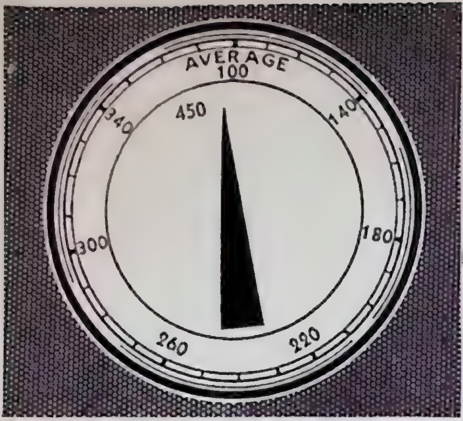
"We call Air Express – and the shipment is delivered in a matter of hours!

"We know we can depend on Air Express. We prove it hundreds of times a year. What's more, we *save money* by using Air Express. A 25 lb. shipment from St. Paul to Miami, for example, costs $13.65 door to door (one charge). That's 20¢ less than *any* other air carrier – and the service just can't be compared!"

Air Express

GETS THERE FIRST *via U.S. Scheduled Airlines*

CALL AIR EXPRESS . . . *division of* RAILWAY EXPRESS AGENCY



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MEMPHIS	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
A&C Meet the Keystone Kops (U-I)								90	120	100	100					95				100	101
Atomic Kid, The (Rep)										100	90		85		100					125	100
Bad Day at Black Rock (MGM)		150	210	125		100	210	90		140	110	150	125	200	125				180	100	144
Bamboo Prison (Col)	100		190				120	140	95		100		110				70			65	110
Battle Cry (WB)		275			230		250			300	225	300	225		180						248
Bob Mathias Story, The (AA)		90	100				90				160			75	115	85	70		75		96
Bridges at Toko-Ri, The (Para)	250	225	255		155	150	250	200	125	300	350	280		220	160	155			250		222
Cattle Queen of Montana (RKO)	100	90	195		80		120	100		100	100	95	100	90	105						106
Country Girl, The (Para)	450	280	240		285						250		250		175		300				279
Crest of the Wave (MGM)		85	100	85			100			140	90			200	110						114
Crossed Swords (UA)	100	100	210		150		95	100	105	80	80	75	90	100		90			75	90	103
Cry Vengeance (AA)	95	85	175		75	100		100		90	100	90		75	130	105	60				98
Destry (U-I)	95		190		80		100	100		95	140	150	80			105				95	112
Detective, The (Col)	130	105	175				125			275	275		125	175	190	105				135	165
Earrings of Madame De, The (Arlan)			140		100	90	40			110	80				120						97
Far Country, The (U-I)		125					180		135	165	160			115	125		110	150			141
Fast and the Furious, The (ARC)	100							125		80				105		85					99
Green Fire (MGM)	95		180		100	105	105	110		150	150	90	135	105	130	120	235	90	150	125	128
Hell Raiders of the Deep (IFE)	85					100	100	85			80			100	110	90	110				96
Holly and the Ivy, The (Pacemaker)	125	105	180					85							120					90	118
Illicit Interlude (Hakim)					105	130	120						100		140						120
Little Kidnappers, The (UA)		105			140		95			225			85		140	80				150	127
Many Rivers to Cross (MGM)	100				100	100			135					140					150		121
Naked Alibi (U-I)	115	95	175		90	120	100	105		90	100	110		75	125	95		50	75	95	101
One Summer of Happiness (SR)			195			200	100			300	200									105	183
Other Woman, The (20th-Fox)	250						100			95	125			100							134
Port of Hell (AA)								100		100	150			115	100	100					111
Racers, The (20th-Fox)	100						200	130	110		200				120		100	75	200		137
Romeo and Juliet (UA)	180	115					90			185	100	150			175					85	136
Silver Chalice, The (WB)	175	180	205	135	135	100	110	200	120	250	350	270	140	100	130	150		110	125	120	163
Six Bridges to Cross (U-I)	250	95	215		116			180		130	110	125	110	190	130					175	152
Sleeping Tiger, The (Astor)							90	90						100	125	90			200		116
So This Is Paris (U-I)	110	145	195	125	70	80	130	90		110	100	75	110	90	125	90		75	110	115	108
Tonight's the Night (AA)	85		210					85	90			100	110	60	125				85	125	108
Trouble in the Glen (Rep)	100		200				90				100			100						85	113
20,000 Leagues Under the Sea (Buena Vista)	300	350	300	190	225	200	460	250		210	600	250	150		225	320		250	300	300	287
Underwater! (RKO)		135				100	200		110			200	110		150	115	125				138
Untamed Heiress, The (Rep)	75						100			75	100			90		90					88
Violent Men, The (Col)		100	200	130	95		120	140	95	145	150	100	100		120	125		90	175	130	126
West of Zanzibar (U-I)			235			120				70	100	80	90		100						114
Yellow Mountain (U-I)					70			100	90		100	90		60		95	70		90	115	88

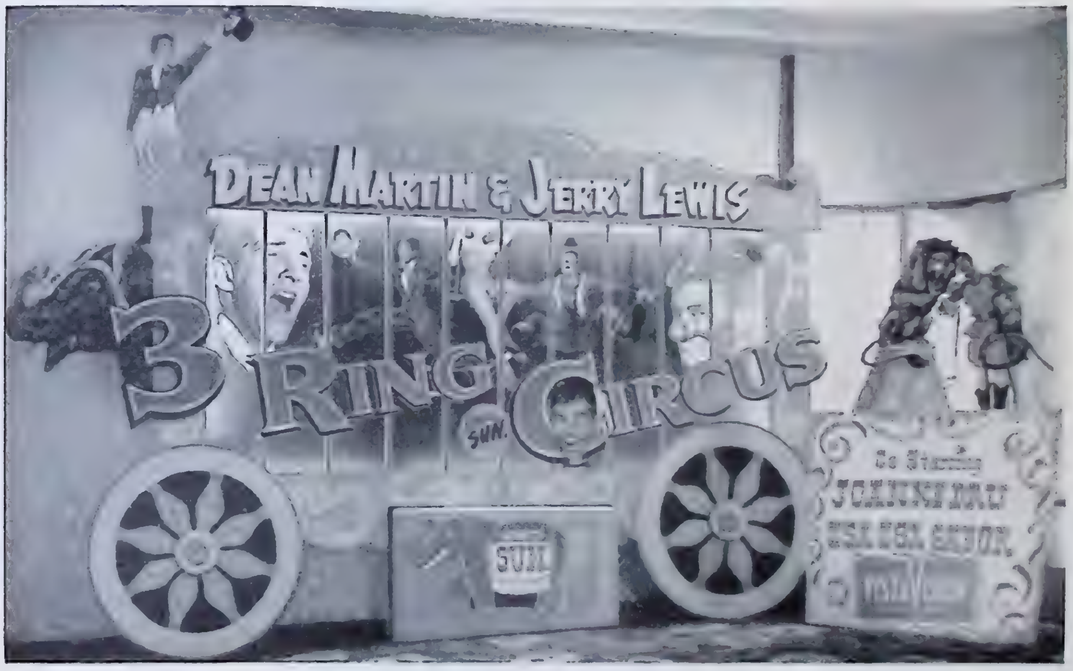
TOP HITS
— OF —
THE WEEK

Individual runs, not an average. Pictures with less than five runs do not appear in the chart above.

1. Country Girl, The (Para)
   Boston 450
   Cleveland 285
2. 20,000 Leagues Under Sea (Buena Vista)
   Boston 300
3. Battle Cry (WB)
   Memphis 300
4. Long Gray Line, The (Col)
   Los Angeles 250
5. Captain Lightfoot (U-I)
   Chicago 235
6. Little Kidnappers, The (UA)
   Kansas City 225

Promotion

The Motion Picture Merchandising Guide



An old-fashioned "circus wagon" rolled in the lobby of the Majestic, the Walter Reade theatre in Perth Amboy, N. J., thanks to the ingenuity of Ted Davidson, city manager. Ted used 24-sheet cutouts in his regular 12-foot lobby display case, then masked in the entire case with the circus-wagon cut-out. Some old National Screen paper on another Paramount film, "The Greatest Show on Earth" gave him the outline for the wagon, so that every bit of the display, except the wheels on the wagon, came from inexpensive lithographed material.

HAL SLOANE
Editor
•
HUGH E. FRAZE
Associate Editor

THE *Showmandiser*
SECTION OF BOXOFFICE

BIG DO-IT-YOURSELF BOOM IS NATURAL FOR 'TIMBERJACK'

Exhibitors Will Find Many Promotional Possibilities In Lumber and Woodworking

All merchants in town who sell lumber or anything manufactured from wood and those who feature wood-working machinery are prospects for promotional tieups on Republic's "Timberjack," filmed in Trucolor. The film stars Sterling Hayden, Vera Ralston and David Brian with Adolphe Menjou, Hoagy Carmichael and Chill Wills in stellar roles.

Mutually beneficial exploitation on the picture can be arranged with the owner of the town's largest lumber yard and the dealer who sells do-it-yourself equipment and home workshop machinery. They might sponsor a lobby demonstration, and call attention to the display in a large co-op newspaper ad. One of the local enthusiasts could be on duty to show and explain the operation of a wood lathe or saw table and turn out small samples which may be given to interested spectators. Credits for the cooperating merchants would be prominently posted.

A MANUAL TRAINING EXHIBIT

Many schools conduct carpentry shops and the instructors should be willing to loan finished articles made by students for a theatre exhibit.

Many lumber supply companies have miniature houses in their shops, showing the correct use of lumber in construction, which may be borrowed for display purposes. Stores selling furniture, compressed wood logs, houseware items, toys and every product of wood are prospects for a cooperative newspaper ad.

If a paper company is located nearby, ask for a quantity of wood pulp and samples of the finished product for another exhibit. A lobby board of every type of ax carried by one of the stores would be of general interest.

CONTESTS SUGGESTED

Several contests are suggested by the picture's theme: a wood carving competition, with local whittlers vieing for prizes, one of them working in the theatre lobby; a log rolling contest, where possible, in a park lake or local swimming pool; a tree chopping stunt, held in one of the town's lumber yards, with timberjacks competing against one another cutting through large logs.

The Boy Scout troop could give a demonstration of the correct use of the small hand ax they carry in another lobby show.

Lumber yards usually have a quantity of thin slabs of tree bark, waste material removed from the logs, which may be tacked to compo board for decorative theatre front effects. Small pieces of the bark may be cut to size to form the title lettering in window displays.

Huge double-bladed axes, similar to the one depicted above, can be fashioned from compoboard. The illustration here, with the timber ax, shows one of the contestants who took part in the whiskers contest at the world premiere in Missoula, Mont.

There are two obvious ballyhoos on the picture, one a woodsman, wearing heavy boots, a plaid shirt, wool hat, perferably bearded and carrying a huge ax and a credit board. A young man dressed as a walking tree, with credit signs hanging from small branches, would also attract attention. Oversize cardboard ax cutouts could also be featured atop the marquee.

The book upon which the picture is based, bearing the same title, and published by Gold Medal Books, is being promoted coast-to-coast by Fawcett Publications through newsstand cards available to all wholesalers. Check local distributors and sales outlets for tie-in credits and promoted copies for presentation to critics and as prizes for contests. Separate pages can be imprinted with credits and used as throwaways. For further information write: Jack Letheren, Fawcett Publications, Fawcett Bldg., Greenwich, Conn.

The popular singing group, the Lancers, who sing the title tune off-screen in the picture, have recorded the number for Coral Records, and the company is plugging the transcription via music stores and disk jockeys throughout the country. All deejays have received a special booklet about the song and the film, and a jumbo post card in color reproduced on the pressbook cover. A limited supply of the booklet for radio-TV promotion and a Coral record window streamer may be had upon request to Republic Exploitation Dept., 1740 Broadway, New York. Two-sheet music titlepages also carry credits for the picture, one the title song and the other, "He's Dead But He Won't Lie Down." For local coverage write to the publishers, at addresses listed in the pressbook.

Two radio and TV selling accessories may be had on loan from Republic branch offices, a recorded spot announcement disk containing 10, 20 and one-minute spots and a 16mm television trailer set with two 20-second and one 1-minute announcements.

A special mat for a flash herald, measuring 4¾x12½, may be had gratis by writing Republic Pictures Exploitation Dept., and a rayon silkolene valance for the marquee is to be ordered from the vender.

Tickets to Space Film In Tieup on Rainsuits

Paramount Pictures has arranged a merchandise tieup for George Pal's Technicolor interplanetary drama, "Conquest of Space," that directly connects ticket sales and purchases of the manufactured article. This arrangement was established with Double Jay Co. of Kansas City, maker of children's Space-O-Rain suits. Double Jay will buy at regular theatre admission prices tickets for all who purchase Space-O-Rain suits from retailers.

Colorful store displays and merchandise wraparound bands calling attention to the picture, will be used by Double Jay in its promotion of the rainsuits. The wraparound band on each Space-O-Rain suit will carry the message that the band will be accepted at any theatre playing "Conquest of Space" as payment for one child's admission. The cooperating store then will redeem the band at regular children's admission price, and the manufacturer, in turn, will reimburse the retailer.

Local ad campaigns are included among the plans for bringing the tieup to the attention of the public.

Exhibitors can obtain displays for theatre use on the tieup by contacting local Space-O-Rain dealers or the Double Jay Co., 332 West 9th, Kansas City, Mo.

An Album of Readings

The first-of-its-kind recording to be issued on a motion picture, or production of this scope, is the RCA-Victor album of dramatic readings and songs from Paramount's "The Seven Little Foys." The film's producers wrote the narration for star Bob Hope to use as tie-in material for the ten songs featured. The music also includes a specially written new love theme. A color photograph scene from the picture spotlights the covers of the record albums, which are available in 33 and 45 rpm. Individual records come in 78 rpm.

Kiddy Show Tickets Given to Donors to New School Fund

Civic-mindedness and goodwill gestures pay off in good publicity for a theatre, not to mention the showman's own self satisfaction in knowing he has helped a worthwhile cause. Manager Murray Spector is one such showman whose public relations work has helped make the Skouras circuit's Plaza Theatre at Englewood, N. J., an integral part of community life.

To help raise funds to rebuild the burned Catholic high school, Spector prepared over 2,000 special donation coupons. Individuals or groups contributing to the fund through these coupons were given a number of tickets for a special Saturday morning kiddy show. Spector's gesture received wide newspaper coverage and publicity, both locally and throughout the immediate area.

To help make the kiddy show a success, he promoted doughnuts and candies from a bread company, which also contributed several food baskets as door prizes. More than 50 dolls were also distributed. A batch of tickets, paid for by donors, was presented to the St. Joseph's Orphanage for Boys, who received transportation to the theatre through the courtesy of one of the New Jersey bus companies.

All the money taken in through the campaign was turned over to the building fund, with Skouras Theatres absorbing all expenses.

MGM Records Selects 'Brides' Display Winners

The list of winners in the "Seven Brides for Seven Brothers" window display contest, which was open to all record dealers and theatres playing the film, has been announced by MGM Records.

The first prize of $200 was split between Miss Frances Egan of the Egan record shop and Mr. Broussard of the Saenger Theatre, both in Biloxi, Miss. Second prize of $100 was shared by J. Weiss, Inwood Radio & Records, and Anthony Capra, the Inwood Theatre, New York City. The $50 third prize was won by Miss Patricia Hall of Sherman Clay Co., Oakland, Calif. and Jack McDougall, Oakland Theatre.

A long-playing album of "Seven Brides for Seven Brothers" was won by each of the 15 honorable mentions who were: George Birkner, Fabian Theatre, Paterson, N. J.; Irving Schmetz, Forest Hills (N. Y.) Theatre; Harry Rose, Majestic, Bridgeport, Conn.; Olette Oberlin, Ritz, Natchez, Miss.; Raymond Shamis, Rockland, Philadelphia; Arthur Groom, Loew's State, Memphis; State, Fulton, N. Y.; John Endres, Calderone, Hempstead, L. I.; Maurice Drucker, Liberty, North Wilksboro, N. C.; Mr. Lefve, Capitol, Windsor, Canada; Leonard Kane, Consolidated Theatres, Wichita, Kas.; Louise Cotter, State, Omaha, Neb.; James Thames, United Theatres, Little Rock, Ark.; Allan Schrimpf, Council Bluffs, Iowa.

DEPT. STORE BUILDS TWO WEEK SALE ON 'LONG JOHN SILVER' TREASURE

Tieup on Film Based on Stevenson Classic Carries Strong Appeal for Advertising Managers

Once in awhile there's a film title or theme which will appeal to the merchandising fancy of a department store advertising staff. "Long John Silver" proved to be such a film when Bill Trambukis, manager of Loew's State in Providence, R. I., presented the idea to Walter Knapp, advertising manager of Newberry's department store there.

Knapp, with the help of Trambukis and Walter Barnes of DCA Pictures, worked out a major "Long John Silver Treasure Hunt Sale" which extended through two weeks. The store tieup developed into the major activity in the campaign for the made-in-Australia film based on a character in Robert Louis Stevenson's famous story of pirates and buried treasure.

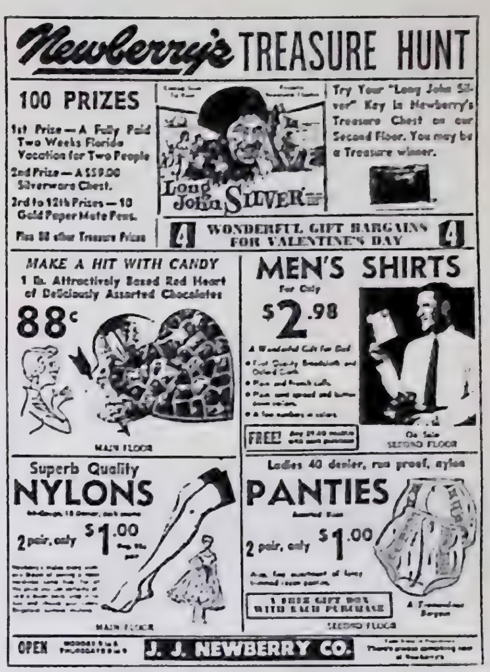
Newberry's devoted its entire newspaper campaign to the picture, using ten large ads similar to the one reproduced herewith, totaling some 5,110 lines. The store art department constructed extensive display material, including a huge treasure chest, for use within the store and in window displays.

The important publicity gimmick was the treasure chest and the distribution of some 75,000 keys, a limited number of which would open the chest. The lucky key holders received prizes headed by a free trip to Florida for two, paid for by the store; $300 worth of merchandise, and theatre passes. Store and theatre personnel dressed in pirate costumes distributed the keys at the store and theatre and on the streets.

The theatre plugged the sale and key treasure hunt via lobby display and trailer.

Newberry's plugged the film in its radio and TV campaigns throughout the sale.

Trambukis almost had the promotion made when he put over the sale tieup, but he got art and story breaks in local newspapers, based on the educational angle of the film; supplied local radio stations with platters with music from the picture; awarded guests tickets to the attraction on a local radio Breakfast at the Sheraton program, and distributed 10,000 of the eye patches to children.


Newberry's TREASURE HUNT

100 PRIZES

1st Prize—A Fully Paid Two Weeks Florida Vacation for Two People

2nd Prize—A $59.00 Silverware Chest.

3rd to 12th Prizes—10 Gold Paper Mate Pens.

Plus 88 other Treasure Prizes

Try Your "Long John Silver" Key in Newberry's Treasure Chest on our Second Floor. You may be a Treasure winner.

4 WONDERFUL GIFT BARGAINS FOR VALENTINE'S DAY 4

MAKE A HIT WITH CANDY

1 lb. Attractively Boxed Red Heart of Deliciously Assorted Chocolates

88¢

MAIN FLOOR

MEN'S SHIRTS

For Only

$2.98

A Wonderful Gift for Dad

FREE!

On Sale SECOND FLOOR

Superb Quality

NYLONS

2 pair, only $1.00

MAIN FLOOR

Ladies 40 denier, run proof, nylon

PANTIES

2 pair, only $1.00

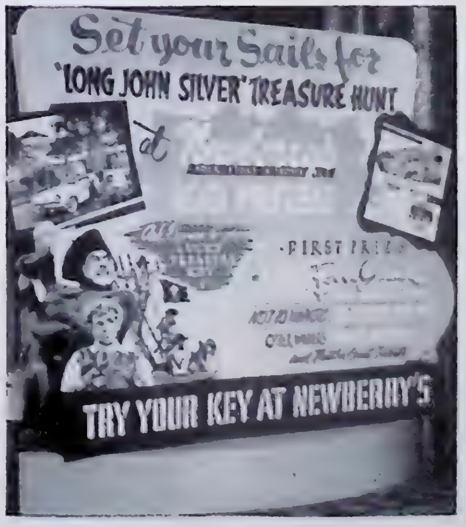
A FREE GIFT BOX WITH EACH PURCHASE

SECOND FLOOR

OPEN

J. J. NEWBERRY CO.

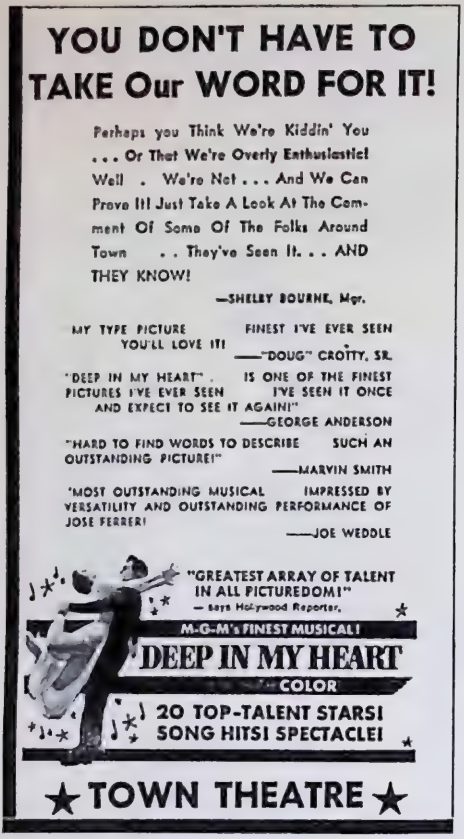
Newberry's ran ten ads like the above over a period of two weeks. This ad was four columns by 12½ inches.



Lobby display in Loew's State was put up three weeks in advance heralding treasure hunt contest sponsored by Newberry's department store.

Giant treasure chest located in department store where customers were invited to try their lucky keys. Some 75,000 keys were distributed.

SHIRT-SLEEVE ENGLISH COPY SELLS 'HEART' AS FUN AND FILLS THEATRE



YOU DON'T HAVE TO TAKE Our WORD FOR IT!

Perhaps you Think We're Kiddin' You . . . Or That We're Overly Enthusiastic! Well . We're Not . . . And We Can Prove It! Just Take A Look At The Comment Of Some Of The Folks Around Town . . They've Seen It. . . AND THEY KNOW!

—SHELBY BOURNE, Mgr.

MY TYPE PICTURE FINEST I'VE EVER SEEN YOU'LL LOVE IT!

——"DOUG" CROTTY, SR.

"DEEP IN MY HEART" . IS ONE OF THE FINEST PICTURES I'VE EVER SEEN I'VE SEEN IT ONCE AND EXPECT TO SEE IT AGAIN!"

——GEORGE ANDERSON

"HARD TO FIND WORDS TO DESCRIBE SUCH AN OUTSTANDING PICTURE!"

——MARVIN SMITH

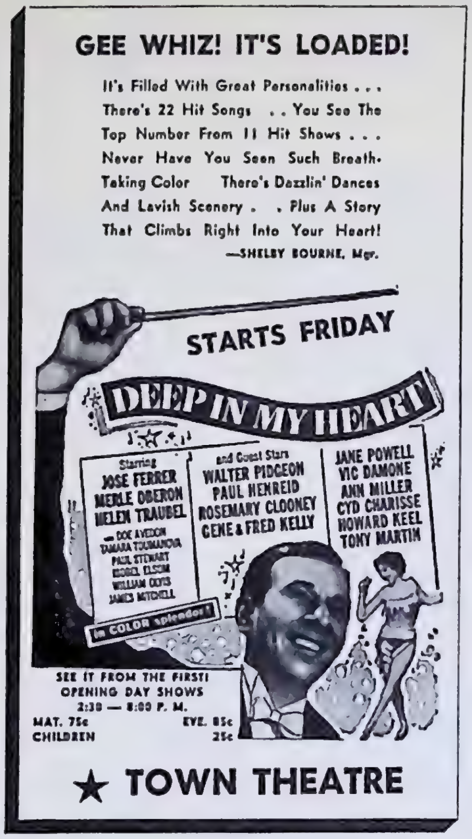
'MOST OUTSTANDING MUSICAL IMPRESSED BY VERSATILITY AND OUTSTANDING PERFORMANCE OF JOSE FERRER!

——JOE WEDDLE

"GREATEST ARRAY OF TALENT IN ALL PICTUREDOM!"
— says Hollywood Reporter.

M-G-M's FINEST MUSICAL!
DEEP IN MY HEART
COLOR
20 TOP-TALENT STARS! SONG HITS! SPECTACLE!

★ TOWN THEATRE ★



GEE WHIZ! IT'S LOADED!

It's Filled With Great Personalities . . . There's 22 Hit Songs . . You See The Top Number From 11 Hit Shows . . . Never Have You Seen Such Breath-Taking Color There's Dazzlin' Dances And Lavish Scenery . . Plus A Story That Climbs Right Into Your Heart!

—SHELBY BOURNE, Mgr.

STARTS FRIDAY

DEEP IN MY HEART

Starring
JOSE FERRER
MERLE OBERON
HELEN TRAUBEL
— DOC AVEDON
TAMARA TOUMANOVA
PAUL STEWART
ISOBEL ELSOM
WILLIAM OLVIS
JAMES MITCHELL

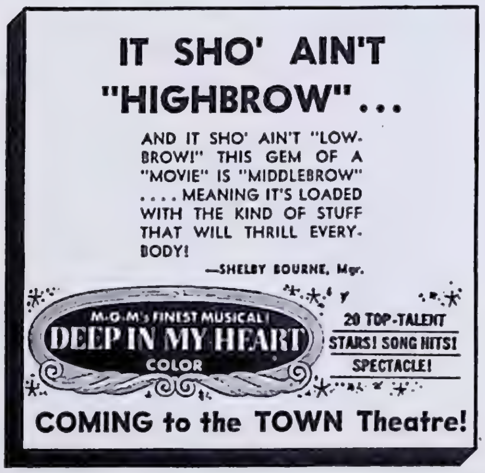
and Guest Stars
WALTER PIDGEON
PAUL HENREID
ROSEMARY CLOONEY
GENE & FRED KELLY

JANE POWELL
VIC DAMONE
ANN MILLER
CYD CHARISSE
HOWARD KEEL
TONY MARTIN

in COLOR splendor!

SEE IT FROM THE FIRST!
OPENING DAY SHOWS
2:30 — 8:00 P. M.
MAT. 75c EVE. 85c
CHILDREN 25c

★ TOWN THEATRE



IT SHO' AIN'T "HIGHBROW"...

AND IT SHO' AIN'T "LOW-BROW!" THIS GEM OF A "MOVIE" IS "MIDDLEBROW" . . . . MEANING IT'S LOADED WITH THE KIND OF STUFF THAT WILL THRILL EVERYBODY!

—SHELBY BOURNE, Mgr.

M-G-M's FINEST MUSICAL!
DEEP IN MY HEART
COLOR
20 TOP-TALENT STARS! SONG HITS! SPECTACLE!

COMING to the TOWN Theatre!

Here are three examples, all in two-column widths, of "Deep in My Heart" shirt-sleeve English ads.

"Shirt-sleeve English" brought the crowds in to see "Deep in My Heart" at Commonwealth's Town Theatre, Garden City, Kas., resulting in a three-day boxoffice equal to the usual full-week average.

Taking the stand that the pressbook ad copy suggestions were too highbrow, M. B. Smith, circuit advertising director, and Shelby Bourne, Town manager, planned their campaign on, what they called, a middlebrow level by inserting their own down-to-earth copy within the prepared ad mats. Typical of the "shirt-sleeve English" headings they used over ads were, "Gee Whiz! It's Loaded" and "It Sho' Ain't Highbrow."

The remainder of the copy, too, retained this flavor. One ad, for example, read, "Give me two hours and 30 minutes of your time . . . and I'll show you one of the most delicious treats you've ever had at the movies! It's just dripping with color . . . and the entire show climbs right into your heart!"

Smith also credited the personal endorsement approach as another reason for the playdate's success, but Bourne emphasized that this must be tied in with a special preview in advance. "The screening," he said, "is a must. Without it, the campaign will not be as successful. A good audience of from 100 to 200 persons, representing a good cross section of the community is highly important." Bourne distributed preview cards at his screening and, as a result, obtained many good comments which he was able to incorporate into his ad copy, using the same "shirt-sleeve English" technique.

In line with this special treatment given the feature, Bourne raised his admission price by ten cents and gave the picture the old curtain time treatment with one show nightly. In a letter, distributed to other Commonwealth Circuit members, Bourne recommended, however, maintaining the regular admissions on weekend matinees.

The most impressive aspect of this campaign was that, although the mats used were modified with an earthy treatment, the basic good taste was retained. In effect, it put over the message that the picture was a lot of fun.

Journalism Students Study Reviewing at Peview of 'Aida'

A different conception in motion picture promotion has been employed by Sol Krim of the Krim Theatre, in Highland Park, Mich., a Detroit suburban first run art film house.

With the full approval of local school authorities, journalism students were invited to witness a private screening of S. Hurok's new opera-color film, "Aida," on a Saturday morning after a Thursday opening.

Aside from the worthwhileness of the attraction itself, and the artistic and intellectual environment of the conditions under which the picture was shown, "there was definitely another underlying purpose of doing this," Krim explained. The students were permitted to see "Aida" under precisely the same conditions as are created for the film and music critics of the metropolitan professional press.

PROVIDED WITH KITS

"The students were provided with the same material as was given professional critics on which to base features, stories or reviews," Krim said. "In brief, the students were permitted to undergo an experience which is a part of the daily life of certain writers on our local metropolitan newspapers."

Krim said to the students, "You students today are provided a counterpart of our local newspaper movie reviewers, a Helen Bower, a Dick Osgood, a Walter Stevenson or an Al Weitschat, of the Detroit Free Press, Detroit News, and the Detroit Times."

To be a good journalist, Krim pointed out to the students: "You must write the truth as you see it. Your duty is to the public, so do not allow the fact that we are your host to influence you if you do not like 'Aida,' be alert for the elements which make for good and unusual newspaper copy, of which there are many in this particular situation."

LECTURE BY SOL KRIM

In detail, he mentioned such instances as: "Why was a new color process employed in this imported film presentation? Note such departures as that opera hitherto has either been different from traditional stage performances, or simply photographed from a regular performance. Note that 'Aida' uses a different technique. Observe that this film has two casts."

He brought out the fact that "there is a highly interesting and seldom-told story about dubbing."

In the kits with which the student previewers were provided there were found student coupons. Krim mentioned that while these were also available to teachers in music departments, if the students desired they would be given the opportunity to duplicate promotions by professional

(Continued on next page)

OSCAR CONTESTS STIMULATE PATRON INTEREST IN FILMS

Promotion, Now Being Extended Over U.S., Was Started By Bloomington, Ill., Critic in 1949

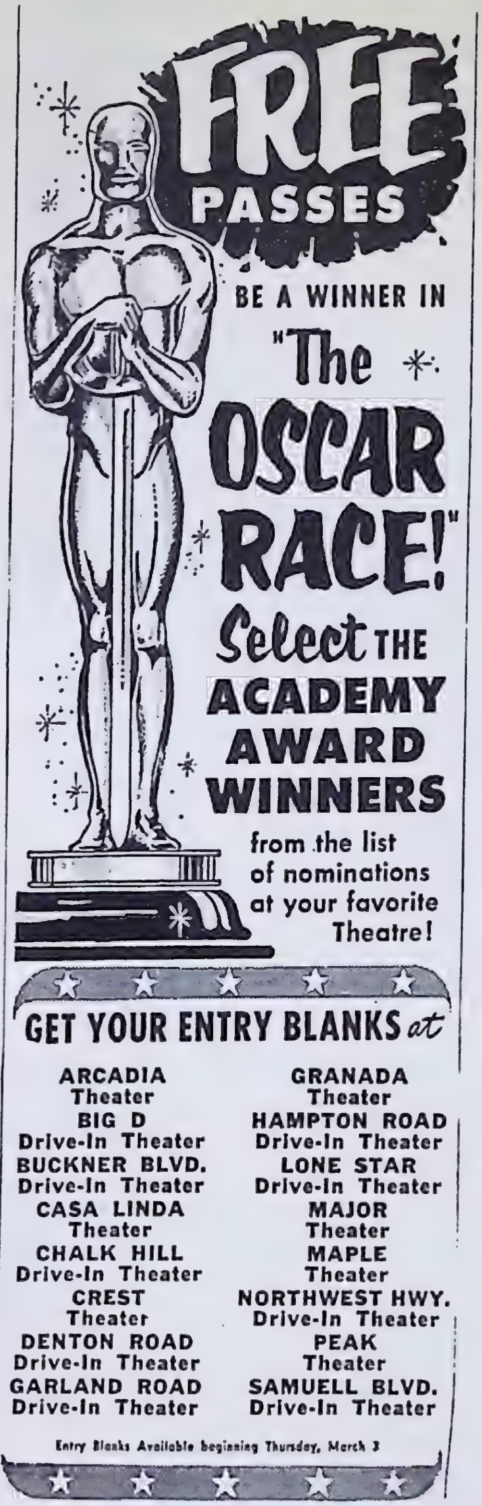
Jerry Sohl, movie editor of the Daily Pantograph in Bloomington, Ill., is running the paper's Academy awards contest, which has been running since 1949 and has stimulated interest in motion pictures in Bloomington, its twin-city, Normal, and in area towns.

Each year, the Pantograph gets between 300 and 1,000 entries in the contest, which gives a cash prize to the reader who picks the winners in the yearly Academy award race, plus pairs of passes to next 11 winners, good for the Irvin Theatre, managed by Chalmer Dean. Each Sunday, from February 20 until March 27, the Pantograph prints an Oscar ballot, which lists five nominees in ten categories, and contestants may send in as many filled-in ballots as they wish. It is not necessary for contestants to pick all of the winners. No one has ever done that in the years the contest has been run. A few contestants have come within two or three of a perfect score.

The deadline for ballots is midnight March 29, the day before the 1954 Academy awards are announced. Announcement of the winners in the Pantograph contest will be made in the Daily Pantograph April 3.

Jerry Sohl (left), movie editor of the Daily Pantograph, meets with Chalmers Dean, manager of the Irvin Theatre, to talk over the 1955 Academy awards contest.

Since Sohl, a regular BOXOFFICE reader for many years, started the contest the idea has been copied throughout the U. S., including a similar contest in the Scripps-Howard newspapers. Manager Dean has been working with him on the contest since the very beginning. Sohl claims he would like to award $100 instead of $10 but, since results are good with the smaller sum, he hasn't raised the award figure.



FREE PASSES

BE A WINNER IN

"The OSCAR RACE!"

Select THE ACADEMY AWARD WINNERS

from the list of nominations at your favorite Theatre!

GET YOUR ENTRY BLANKS *at*

ARCADIA Theater
BIG D Drive-In Theater
BUCKNER BLVD. Drive-In Theater
CASA LINDA Theater
CHALK HILL Drive-In Theater
CREST Theater
DENTON ROAD Drive-In Theater
GARLAND ROAD Drive-In Theater
GRANADA Theater
HAMPTON ROAD Drive-In Theater
LONE STAR Drive-In Theater
MAJOR Theater
MAPLE Theater
NORTHWEST HWY. Drive-In Theater
PEAK Theater
SAMUELL BLVD. Drive-In Theater

Entry Blanks Available beginning Thursday, March 3

This 2x12-inch cooperative advertisement was run in Dallas newspapers to promote the Oscar race which Texas COMPO has created as a tie-in for the Academy awards. The promotion package has been made available by the Texas organization to theatres throughout the country.

Shea Offers Cash Prizes

Substantial cash prizes will be awarded industrious Shea circuit managers of several theatres in Massachusetts, New Hampshire and Ohio, who will compete in a prerelease promotion contest on "Ma and Pa Kettle at Waikiki."

Journalism Students Get Lesson in Film Reviewing

(Continued from preceding page)

newspapers, by offering them to their readers.

"Think, too, that the screening for you of itself is a technique of public relations, which is inextricably entwined with regular work on a newspaper," he told the group of young embryos. "So I believe that the entire experience here should be interesting and instructive for you, especially for those of you who plan to embark on a regular professional career of journalism as a life work."

Krim was present to answer all questions that the students had, along with his counsel in public relations, Arthur Herzog jr.

There were 120 young persons in the group from school and college papers representing 53 high schools, and Wayne University and University of Detroit.

The film opened at the Krim on a Thursday to establish an alltime record, more than double that of the previous top opener, "Romeo and Juliet."

Valentine Artists Vie

A Valentine contest recently sponsored by the Paramount Theatre, New York for "Battle Cry" asked contestants to send in a homemade Valentine created especially for any of the nine female and male stars appearing in the film. The winner received a $25 savings bond.

Contacts With TV-Radio Folk Help Ed Linder

Personal contacts with local radio and television station personnel have helped Ed Linder, manager of the Gopher Theatre at Minneapolis, very much in his promotions. Linder is quick to provide theatre passes to the disk jockeys and program heads, whom he knows personally, when they want to add a little punch to their programs.

As a result he is able to work in ample radio and TV mentions into campaigns on most any picture he desires.

For "Bad Day at Black Rock" recently both Larry Fischer of WTCN and John Cummings, disk jockey on WLOL, awarded passes to listeners with plugs for the film.

A motion picture is only as good as the screen on which it is shown

DIT-MCO Is America's Finest

DRIVE-IN SCREEN COATING

Many who have compared the screen image in Drive-In Theatres feel that both contrast and color balance are better on a white screen. There are probably more Drive-In Theatre Screen surfaces covered with DIT-MCO Screen Coating than any other product used for the same purpose.

DRIVE-IN THEATRE MFG. CO. 505 West 9th Street Kansas City, Mo.

STAGE WEDDING PACKS TOP APPEAL ANYTIME IF IT'S IN GOOD TASTE

Promotion for 'Romeo and Juliet' on Valentine Day Goes Big in Sophisticated New York

Exploiting a love story by performing a real-life marriage ceremony in a theatre, is one of the oldest stunts in picture promotion, but it is still an effective means of getting newspaper attention, even in so sophisticated a city as New York. At least this was the experience of Manager Tom McMahon of the Sutton Theatre, whose "Romeo and Juliet" playday coincided with Valentine's Day.

McMahon kicked off his promotion by inserting an ad in six Gotham papers seeking a "young couple who will marry on Valentine's Day . . . Rewards will help you get started on happy marriage." And the rewards were plenty. For the wedding, the young Romeo and Juliet, selected from the 15 couples who answered the ad, were completely outfitted from head to foot. A jewelry firm supplied the wedding and engagement rings, while a florist came through with all the necessary and appropriate blooms.

Others cooperating in the stunt supplied the use of a Cadillac limousine for the day, a honeymoon in the plushy $100-a-day penthouse bridal suite of the Warwick Hotel, which also came through with free meals and champagne, and a family wedding dinner at a leading restaurant.

Following the actual wedding service, performed by a municipal judge with Manager McMahon as best man, a reception was held in the Sutton's lounge for newsmen and about 30 relatives. Later, the two appeared on a TV quiz show where they won several household appliances to help start off their future household.

Romeo and Juliet
COUPLE MARRIED

The young bride and groom look at the lobby poster promoting the "Romeo and Juliet" marriage stunt. The display board also listed the credits of those participating in the promotion. In their application, the couple selected from the 15 who applied had said, "Valentine's Day has always been a day dedicated to lovers. We want this day to be ours."

All the doings, handled in good taste, had sufficient human interest to receive good newspaper coverage. Feature stories played up the wedding in advance, followed by photograph coverage of the service itself and the later doings.

Although McMahon took advantage of the Valentine's Day approach, "Romeo and Juliet" supplies a sufficient love interest angle to warrent consideration on playdate alone.

DRIVE-IN THEATRE MANAGERS

East Coast chain has openings for alert young men as student managers. Applicants must be high type, ambitious and show interest going up the ladder with progressive organization. A-1 references required. Reply in detail . . .

BOX NO. 5794

L-Shaped Film Ad Stands Out in 'Country' Co-Op

W. J. Straub, manager of the Paramount Theatre in Glens Falls, N. Y., reserved a large L-shaped space in a co-op page ad he promoted in the local Post-Star for "The Far Country." Seven local merchants went in on the deal, a lumber company, three appliance dealers, heating and plumbing shop and the Mercury car dealer.

Tie-in lines were along the following line: "Folks in 'The Far Country' Build Igloos for Their Loved Ones . . . Is This Your Most Cherished Dream? A HOME OF YOUR OWN . . . Don't Wait Any Longer, Rapid Ralph Woodbury Will Help You Achieve This Dream. Home Built According to Your Plans, etc." This was for the lumber dealer.

The L-shape of the film ad made it stand out without, at the same time, using too much space.

'Silly' Hay Bale Stunt Becomes Grand Slam For Duluth Garrick

Sometimes a silly stunt can turn out to be a grand slam, reports Roy O. Pyrtz, manager of the Garrick Theatre in Duluth, Minn., where 20-degree-below-zero weather holds a man down on exploitation during the winter.

Needing a gimmick to draw attention to "West of Zanzibar," Pyrtz came up with the thought that as long as he couldn't get an elephant to park in front of the theatre in subzero weather, the next best thing was a bale of hay bannered, "For the Elephant's Lunch in 'West of Zanzibar' . . . opening Wednesday," set outside the theatre.

"I found out that the people expected an elephant, maybe," he comments, "but the bale of hay wasn't, and they really got a charge out of it. It wasn't long before comments flew all over town. And I had thought it was a silly stunt!"

But that's not all. On Thursday before opening he stayed downtown for dinner. On the way back, about a block from the theatre, he noticed two men stuffing the bale of hay into their car. Well, Pyrtz gave chase, his ire up considerably. He was fortunate to catch the thieves at a red traffic light, and was about to open the car door and shout, "All right, boys, bring it back," when he noticed the culprits were a local newspaper critic and a TV personality. They had lifted the bale as a gag.

They explained they wanted the hay for a college play, that they would leave the attraction placard intact.

"So they carried the hay away," the showman reports. "Most unusual for me, as a stunt like that had never happened to me before. Just shows that for $1.25, a million dollars worth of advertising can be had if the connections are right."

The Duluth newspaper is sour on coloring contests, so Pyrtz approached one of the larger department stores, and sold the "Zanzibar" contest to the advertising manager for use in a two-column ad paid for by the store. It appeared in one of the best positions in the paper, and Pyrtz believes it is the first coloring contest ever used by a store in Duluth. It cost 50 passes for the winners.

'Susan Slept (Well) Here'

Assistant Manager Morton Grant of the Capitol Theatre, Welland, Ont., did some hustling for the showing of "Susan Slept Here" and came up with a half-page merchant co-op ad. The lead line read "Susan Is Sleeping Here," followed by six ads with a connecting repetitious still of pajama-clad Debbie Reynolds. Copy slanted to the picture, read "She will be dreaming of a new Toni," "And she sleeps well on the Marshall Tuftless Mattress," "And she's dreaming of a new fur coat," etc. A large, illustrated theatre ad covered the bottom of the page.

Brantford Premieres 'Chalice' in Canada

BRANTFORD, ONT.—The Canadian premiere of "The Silver Chalice" at the Capitol here, arranged by Manager Bill Burke, was a festive affair, with attention centered on Thomas B. Costain, its famous author who was born here. Although Costain was unable to attend, he sent Burke a telegram, which was read from the stage by Mayor Reg Cooper.

Manager Bill Burke, right, shakes hands with Mayor Reg Cooper at the premiere of "The Silver Chalice," which Burke had been able to acquire for Brantford, Ont., as author Thomas B. Costain is a local boy who made good.

The occasion resembled a Hollywood premiere, with flashing lights, bands playing, radio and television on hand, in addition to reporters representing the local and national press. Advance coverage had been extensive through radio, TV and the press and had concentrated on Costain's association with Brantford.

'Stratford' Is Nominated For Canadian Award

OTTAWA—In the list of approximately 60 domestic pictures, which are entered for this year's Canadian Film Awards, the only one to qualify under the heading of theatrical features is the National Film Board's 40-minute "Stratford Adventure," which has also been nominated for a Hollywood Oscar. The film, in Technicolor, deals with the origin and progress of the Shakespearean Festival, which will be presented for a third time next summer at Stratford.

The Canadian Film Awards, sponsored by the Canadian Ass'n for Adult Education, the Canadian Film Institute and the Canada Foundation, was started in 1948 when "The Loon's Necklace" was judged the film of the year. Other top winners have been "Newfoundland Scene," 1951; "Tit-Coq," 1952, and "The Seasons," 1953.

Cinerama Ads in Toronto

TORONTO—The opening of Cinerama at the Teck in Buffalo, March 16, is being heralded in Toronto newspapers by three-column display ads, which announce a mail-order sale of tickets scaling from $2.40 to $1.20. Canada has one Cinerama theatre, the Imperial at Montreal.

Quebec Ass'n Will Hear Leaders From U.S. TOA

MONTREAL—Joseph H. Strauss of the Empire Theatre, member of the executive committee of Theatre Owners Ass'n of Quebec, announced that two important members of the Theatre Owners Ass'n of America will speak at the annual Quebec TOA convention here Wednesday, March 23. The speakers will be Alfred Starr, a past president of the U. S. TOA, and George Gaughan, field representative.

Alfred Starr

George Gaughan

Strauss and E. N. Tabah, the latter president of the Quebec TOA, attended the Washington meeting of the U. S. body. Strauss said there is more than a strong possibility that the U. S. organization will extend its affiliation to the Canadian association.

"The affiliation would give Quebec exhibitors the benefits of the experience of the strong United States association and be of great benefit to the independents here in their fight for survival," Strauss said.

He commented the Quebec owners association has shown steady expansion since its foundation some seven months ago. At the present time it comprises more than 60 independent exhibitors operating 100 theatres throughout the province of Quebec.

The independents have numerous problems not faced, it is claimed, by the circuits, and by grouping themselves in a solid block they could work to their mutual benefit. For instance, it was stated that there is a strong possibility that the TOA of Quebec will create soon a nonprofit booking service for its members.

Strauss stressed that the independent exhibitors are feeling the effect of reduced business as a result of competition from television and other sources, so it is planned to ask for relief from the proper government authorities. For instance, it was pointed out that there is strong competition from 16mm films being shown in parochial halls and that children under 16 are allowed entry. Some pressure may be exercised in proper quarters at the provincial legislature to seek a reduction of age for admission of children to regular cinemas.

The TOA of Quebec has already obtained considerable advantages to its members, Strauss said, one being public liability insurance which has been obtained at considerably lower costs for members.

Toronto Grosses Good With Start of Lent

TORONTO—Even with the observance of Lent, the better pictures continued to thrive at Toronto theatres, eight of which had holdover engagements. Leading the grosses was "Jupiter's Darling" at Loew's against a fourth week of "20,000 Leagues Under the Sea" at the Imperial and the third week of "Carmen Jones" at Shea's.

(Average Is 100)

Eglinton, University—**The Silver Chalice (WB), 2nd wk.**	120
Hyland—**Lease of Life (JARO), 3rd wk.**	95
Imperial—**20,000 Leagues Under the Sea (Buena Vista), 4th wk.**	105
Loew's—**Jupiter's Darling (MGM)**	135
Nortown—**A Star Is Born (WB), 3rd wk.**	95
Odeon—**Timberjack (Rep)**	100
Shea's—**Carmen Jones (20th-Fox), 3rd wk.**	110
Tivoli—**Young at Heart (WB)**	100
Towne—**The Loves of Verdi (Cardinal), 3rd wk.**	105
Uptown—**Six Bridges to Cross (U-I), 2nd wk.**	105

'Glen' and 'Far Country' Lead Vancouver

VANCOUVER—Business was on the downbeat in most downtown theatres. "Trouble in the Glen" and "The Far Country" led the town, but "Abbott and Costello Meet the Keystone Kops" gave two theatres a poor week.

Capitol—**Carmen Jones (20th-Fox), 3rd wk.**	Fair
Cinema—**This Is My Love (RKO); Africa Adventure (RKO)**	Fair
Orpheum—**The Bridges at Toko-Ri (Para), 2nd wk.**	Fair
Paradise—**Three Forbidden Stories (SR); The Black Pirates (LP)**	Average
Plaza and Fraser—**Abbott and Costello Meet the Keystone Kops (U-I); The Snow Creature (UA)**	Poor
Strand—**Trouble in the Glen (Rep)**	Very good
Studio—**Modern Times (UA), revival, 4th wk.**	Fair
Vogue—**The Far Country (U-I)**	Good

Toronto Council to Study Bylaws Affecting Signs

TORONTO—The roads and traffic committee of the Toronto Metroplitan Council agreed, after receiving a deputation from numerous associations and business groups, including the Motion Picture Theatres Ass'n of Ontario, to give further study to a proposed bylaw which would prohibit all signs extending more than 18 inches from the face of a building on all city thoroughfares.

The delegation, which included Arch H. Jolley in behalf of theatre owners, presented a protesting brief which had been drawn up under the leadership of the Ass'n of Canadian Advertisers.

Of importance to theatre interests is the fact that Don Summerville, manager of the suburban Prince of Wales, is a member of the roads committee.

The proposed bylaw includes a prohibition against the use of yellow, orange or red colors in all illuminated signs, erected within 300 feet of traffic signal lights, which might conflict with the signals. It also contains a ban against the illumination of signs in the same 300 feet by means of flasher lighting, reflector buttons or luminous paints. No field advertising signs or posters could be erected closer to the street than the established building line.

Dancer-Singer Given Contract

Kathleen Case, dancer-singer, was given a contract extension and a part in U-I's "The Second Greatest Sex."

Nat'l Theatre Services Sells Scarboro Drive-In

TORONTO—National Theatre Services, headed by Sam Fingold, continues to reduce its theatre holdings, which originally consisted of 35 units in Ontario and one in Montreal, the Seville which has a combination policy. The number of NTS theatres has been reduced to less than half, it is understood, through sale to former supervisors and managers or other circuits.

The Sam Fingold Enterprises, of which H. Fingold is vice-president and Ralph Dale secretary, is concentrating on the booking of programs into theatres and the sale of supplies and confectionery, the latter under the name of National Theatre Supplies.

The latest in the series of sales, which started with the disposal of the Seville, is the 1,000-car Scarboro Drive-In here, which has been acquired by Nat Taylor's 20th Century Theatres.

'Fugitive' Replaces 'Belles'

TORONTO—"The Little Fugitive" bowed in at the International Cinema after nine weeks of "The Belles of St. Trinian's," while the Hollywood came out with the Canadian premiere of "Appointment with Three Strangers." The Pylon featured "La Cenerentola," while further Italian pictures were "Verginita" at the Studio and "Malaspina" at Major's St. Clair.

MR. EXHIBITOR
! ! ! !

We now have a library of good 40-second sound trailers (adfilms) for 32 different business classifications, covering every type of merchant in your town.

We can tie in the merchant's name, slogan, etc., with appropriate voice message and SELL this service for you LOCALLY and PROFITABLY in English or French.

Our trailers run a full week in each theatre at every performance and we have enough DIFFERENT subjects to give a maximum 26-week program during the year.

For CONSISTENT extra revenue—at no extra cost

Write, wire or phone
FRED T. STINSON
General Manager
ADFILMS LIMITED
77 York Street
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Rene Brosseau, A.S.E.
RADIO & TV SERVICE
Specialist in
HI-FI
4507 Harvard Ave., N.D.G.
Montreal, Quebec
HU. 8-4734

TORONTO

Win Barron, promotion director of Canadian Paramount, has been named toastmaster for the annual communion breakfast March 27 at the King Edward Hotel for Catholics of the industry, which will follow the celebration of the mass at St. Michael's Cathedral. Chairman of arrangements is J. J. Fitzgibbons jr., general manager of Theatre Confections, who is currently in Los Angeles . . . Manager Ed Lamoureux of the Palace at Windsor stole a march on his friendly rivals in Toronto by securing the Canadian premiere run of "The Bridges at Toko-Ri."

Marvin Freedman, former Toronto manager of Cardinal Films, has joined J. Arthur Rank to become Ontario sales manager for the distribution of Cardinal releases through JARO . . . The latest new member for the Motion Picture Theatres Ass'n of Ontario is the Capitol at Listowel, operated by C. R. Pelton. The Listowel house was formerly one of a group owned by H. C. D. Main, a past president of the MPTAO.

Ed J. Harris, formerly equipment supervisor of Canadian Odeon and more recently with Oscar Hanson's Sterling Films, is believed to be the only person in Canada to enjoy voting privilege in the Hollywood Academy Awards, his ballot being counted for the year's technical honors . . . President J. L. Smith has been covering the western Canadian territory for the expanding Alliance Films. Peter S. Myers, Canadian general manager of 20th-Fox, went the other way, having returned from a business trip to Quebec and the Maritime Provinces.

Manager Al Ford of the Palace, Hamilton, is busy with special bookings of the Toronto Symphony Wednesday (9), under the auspices of the McMaster University Alumni, and the Opera Festival engagement March 16, sponsored by the Junior League of Hamilton.

MONTREAL

Over 60 films have been entered in the seventh annual Canadian Film Awards competition, Walter Herbert, chairman of the management committee, announced. These productions come from five Canadian provinces. Six producers have entered the first time . . . Associated Screen News has taken scenes of Quebec legislative lower house, the first motion pictures ever taken of the legislature. Pictures were shot recently in the upper house when Lt. Gov. Gaspard Fauteux read the speech from the throne.

The Kent Theatre is showing a British air force film, "The Sea Shall Not Have Them," motto of the air-sea rescue service of the Royal Air Force. The picture is based on the best selling book by John Harris and stars Michael Redgrave, Dirk Bogarde, Anthony Steel, Nigel Patrick and Bonar Colleano . . . "Man of Arran," an early film of the late Robert Flaherty, was shown at Montreal Museum of Fine Arts.

Bishops of the five sees comprising the ecclesiastic province of Quebec have formed an interdiocesan federation of Catholic motion picture centers. The federation includes the dioceses of Montreal, Valleyfield, Joliette, St. Jean and St. Jerome. As a result, Orientations, the official publication of Montreal motion picture center, becomes the official organ of the five dioceses. The five dioceses will adopt the moral classification of films as worked out by the central cinema body.

The RKO sales incentive contest ended February 17 and the Montreal office is anxiously awaiting results . . . Conzalgue Tremblay, owner of the Capital in Chicoutimi and the Palace at Arvida, has completed alterations at the Capital at a cost of some $40,000. Decorations were done by Jean Hebert . . . Joan Weber, singing star who popularized "Let Me Go, Lover," starred in a stage revue at the Seville Theatre . . . Ike Rosenbloom, former owner of the Empire at Park Extension and longtime associate of United Amusement Corp., died recently.

John Levitt, salesman, was on a trip extending to the better part of Quebec province . . . Exhibitors on Filmrow included J. B. Gauthier, the new owner of the Carleton Theatre, Carleton-sur-Mer, Gaspe, formerly owned by Ernest Cullen; Phil Karibean of the Pine, Ste. Adele; Maurice Duhamel of the Auclair circuit; Guy Langlois of the Maska Theatre, St. Hyacinthe; Maurice Phaneuf of the Granada, Sherbrooke, and Guy L'Heureux of the Imperial, St. Johns.

Rene Brosseau, accountant at Montreal Poster Exchange, is a new subscriber to BOXOFFICE . . . Jean Dufresne, head booker at Columbia, took time out for a skiing trip to Chalet Cochand in the Laurentians . . . Antoinette Dupre, head revisor at Columbia, returned to work after an illness . . . "This Is Cinerama" at the Imperial Theatre is continuing a heavy ad campaign, and one of the latest in a series was the use of hockey star Maurice "Rocket" Richard, leading scorer of the Canadiens hockey team.

For Role in Historical Drama

Virginia Grey will play a key role in Republic's "San Antonio de Bexar," historical drama to be produced by Frank Lloyd.

FOR SALE
YES! 7,500 LATE MODEL
USED OR RECONDITIONED
THEATRE CHAIRS

Spring edge steel bottom seat cushions and fully upholstered backs—spring back types also. Carpeting, asphalt, rubber, Vinyl tiles and linoleum.

WE ARE FACTORY AGENTS—
PRICES MOST REASONABLE

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RECREATIONS, Ltd.
Theatre Chairs, Carpet, Linoleum and Tile Division.
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MARINE 5034-5428

VANCOUVER

Drayton Valley businessmen are planning a 500-seat, $70,000 theatre, the first 35mm house in the Alberta mining town . . . Triple bills are being shown in some Vancouver suburban theatres at 35 cents . . . "Salt of the Earth," a film brought in by a mining union, is playing Sunday shows here with a silver collection at the door. The circuits and established theatres were not interested in dating the picture, which passed the British Columbia censors.

The gold mining towns, Premier and Stewart, and the coal mining towns of Cadomin and Nordegg in Alberta are without theatres . . . Frank Soltice of the Pines at Penticton; Bill Boyd, Kelowna; Les Young, New Westminster, and Walter Mead, Paramount, Burnaby, were on Filmrow buying and booking for their drive-ins. Most ozoners are going widescreen for 1955. Drive-ins which opened early are doing poor business to date.

D. J. Vaughan, Saskatchewan censor, operates in Winnipeg with the Saskatchewan government paying a rental fee to the Manitoba government for the use of the local censoring facilities. This saves distributors time and money, since formerly all prints had to be shipped to Regina for censorship . . . On trips were Perry Wright of Empire-Universal; Jimmy Davie, RKO; Manager Charlie Ramage, MGM; Bob Lightstone, Paramount, and Jerry Frost of the WB 16mm division . . . Shirl Wilson and Fred Nixon of Perkins Electric installed equipment in the new Nakusp Theatre.

J. J. Fitzgibbons, FPC president; Bob Eaves, western division manager of FPC; Jack Fitzgibbons, Confections, Ltd.; Doug Rosen, IFD general manager, and his sales manager Jack Bernstein, were here . . . Mrs. E. Bronger, IFD secretary, was on a vacation in California . . . Flora Green has joined the International Film Distributors office staff . . . Dave Borland's Dominion went CinemaScope, and Wally Hopp's Cinema has installed a wide screen.

Jo Anne Smith, formerly at the Strand, is now in charge of concessions at the Dominion . . . Al Jenkins, Vogue manager, is in the top group in the Odeon Better Management contest . . . George Bastedo of the Coquitlam Theatre was elected president of the Burnaby-Coquitlam Liberal Ass'n . . . The Oasis Theatre in Radville, Sask., was opened recently by Shibley Bros.

Dividend of 37½ Cents Is Declared by FPC

TORONTO—Angus MacCunn, secretary, has given notice of the declaration by Famous Players Canadian Corp. of a dividend of 37½ cents on the common shares for the first quarter of 1955, payable March 30 to stockholders of record March 4. This amount is equal to the dividend rate last year.

The stock has traded at better than $28 on the floor of the Toronto Stock Exchange in recent weeks, this price being approximately double that which prevailed in the early postwar period.

Marcus Loew's Theatres, Toronto, has declared its regular $1 dividend on outstanding shares for the first quarter, to be paid March 31 to shareholders of record March 10.

Exhibitors in Manitoba Rush Tax Cut Petitions

WINNIPEG—With TV set sales increasing in this area and patronage down in all houses throughout the city during January and February, the campaign for the immediate elimination of amusement taxes on 50-cent tickets and under is being intensified. The industry fears some houses will close before relief is forthcoming.

The majority of employes, distributors, and supply houses are pitching in to help exhibitors who are in exceptional bad shape attendance-wise. Nobody wants to see a closed house.

AIMS CAMPAIGN AT PREMIER

Currently the tax elimination campaign is centered on deluging D. Campbell, premier of the province, with signed petitions from every exhibitor in Manitoba. Prepared for the Manitoba Motion Picture Exhibitors Ass'n by secretary Ken Beach, the petition reads:

"On June 17, 1953 a brief on behalf of the owners of motion picture theatres in the province of Manitoba was submitted to the Honorable Ron Turner, provincial treasurer, pleading for early action by the provincial government in the downward revision of amusement tax rates and setting forth the reasons therefor. Item No. 12 on Page 7 of this brief reads as follows: 'For the reasons herein set forth and particularly for reason of the present declining trend in attendance, which is sure to gain added momentum within a few months when television becomes a competitive factor in Manitoba, the continued successful operation of the motion picture industry in Manitoba is in a state of jeopardy.'

"Television became a competitive factor early in 1954 when the CBC television station commenced operation in Winnipeg, and as a result of this new competition the declining trend in attendance at motion picture theatres has now reached the point where many theatres are operating at a loss and may be forced to close.

"On November 1, 1954, a large delegation of theatre owners from throughout the province met with the Hon. Ron D. Turner, provincial treasurer, and pleaded for the removal of amusement tax from all tickets priced at 50 cents and under.

MEETS WITH DEPUTY TREASURER

"On February 3, 1955, a committee representing the theatre owners met with Mr. J. S. Anderson, deputy treasurer, and handed to him figures covering the business of a representative group of theatres for the three months ending Dec. 31, 1954, in comparison of the same period of 1953, showing a decrease in attendance of 13.35 per cent. The committee requested that the matter again be brought to the attention of the provincial treasurer and that he be informed of our plea for action by the House at the present session.

"The representative group of theatres for which figures were handed to the deputy treasurer for the three months ended Dec. 31, 1954, and which showed a decline in attendance of 13.35 per cent for that period, show a decline of 19.9 per cent in January 1955 in comparison with January 1954, indicating a further serious decline in attendance during January 1955.

"Many of the theatres now on the verge of closing would be able to continue operation for the time being and perhaps survive if the amusement tax were removed from all tickets priced 50 cents and under."

At the bottom of the petition space is provided for the name of the theatre owner, the name of his theatre, and his signature, with the final admonition, "I, ... of .... in the province of Manitoba, theatre owner, do hereby humbly and earnestly plead for immediate action by the government of Manitoba in this matter."

Besides presenting all accumulated petitions and presenting them in bulk to the premier, a copy of the petition also will be presented to every exhibitor's member of the legislature.

Exhibitors who have been lax in signing the petitions and mailing them to MMPEA headquarters are urged to sign and mail immediately while the House is still in session.

No Juvenile Ban Easing Likely in Quebec Province

MONTREAL—Continued strict enforcement of the law prohibiting admission to motion picture theatres in Quebec province of persons under 16 was assured by Premier Maurice Duplessis.

The premier said that the law is being enforced with all rigor possible, although it is often found hard to apply in all its full effect. "We often receive requests from civic and even religious authorities to suspend the application of the law to allow children to see some particular films. Absolute enforcement is very difficult since some youngsters of let's say 14 look 17 or more. Lately, Cardinal Leger, archbishop of Montreal, called attention to the government that there were abuses of the law in certain cinemas of the north end of Montreal. We saw to it immediately, but authorities cannot be everywhere at the same time."

Antoine Rivard, attorney-general, said that many court actions were started in the course of the past year and some theatres were warned that their permits would be revoked. There is an improvement, said Rivard and generally the law is well observed.

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"Exclusive Canadian Distributor For Filmack"

WINNIPEG

The first in the series of public relations ads sponsored by the Manitoba Motion Picture Exhibitors Ass'n was worded as follows: "Mister, why not take the chains off your wife? Release her from Home-I-Tis. Let's face it . . . Housework can be pretty rough on the little lady . . . Give her a break! Get her out of the house . . . Restore her vitality and her zest for life . . . Enjoy yourselves. Meet people, cultivate new friends . . . Get acquainted with the other folks in your community. Attend a movie once or twice a week. There's a program bound to please you either at your neighborhood or downtown theatre. Make this your habit for happy living."

In an attempt to combat Jackie Gleason's popularity on Saturday night, the College has started an Electro-Home radio and TV night through the courtesy of D. Thompson, Ltd. Lucky ticket holders receive a TV lamp, an electric kitchen clock, an Electro-Home mantle radio and attendance at the College Saturday evening entitles patrons to a chance to win a TV set, which will certainly keep the person home who wins.

Leon Asper of the Deluxe, Mesho Triller of the Dominion and Tommy Smerchansky of the Lodge agree that it is necessary to play double bills in subsequent houses even though one of the pictures is in CinemaScope . . . Here's an interesting double bill at the Park: "Easy to Love"—"Marry Me Again."

Ernie Diamond repeated an old Bob Hope picture during Hope's personal appearance here recently . . . The first Superscope production to play in this territory is "Vera Cruz" at the Odeon . . . Eddie Newman was successful in planting a picture of Helen Traubel and story on the Saturday music page, plugging "Deep in My Heart" . . . Greater Winnipeg school safety patrol members were guests of the Winnipeg Free Press and the Metropolitan management at a special Saturday morning showing of "The Bridges at Toko-Ri."

The Dave Kaufman rink won the third annual Motion Picture Bonspiel held here recently at the Maple Leaf Curling Club, and received the coveted Henry Morton Memorial trophy. The winning team, skipped by Kaufman of the Northmain Drive-In, consisted of Dave Rothstein, Rothstein Theatres; G. Miller, Kelvington, and Mort Calof of the Northmain Drive-In. Runner-up was the team headed by Dave Robertson, Garrick, with Cliff Diltz, Garrick; Miss Bernette, Columbia, and Norman Klapman of RKO. The Jacob Miles Memorial trophy event was won by Lou Barr, Capitol, with Harry Prygrocki, King's; Sam Pearlman and Eddie Shell, Columbia. Runner-up was the team headed by Max Shelton, Main Street Pool, with Hymie Swartz, Rothstein Theatres; Bud Prygrocki, Classic, and Lionel Gibb of Theatre Confections. Public relations pertaining to the Bonspiel were handled by Famous Players executive George Dowbiggin.

A husband and wife team, Morten Parker and the former Gudrun Bjerring of the National Film Board of Ottawa, co-producers of the "Stratford Adventure," were nominated along with Walt Disney in the best documentary classic for an Oscar, filmdom's highest award. The producing team are both former Winnipeggers, Parker having been born and educated in Winnipeg. Prior to joining the NFB, Parker wrote for radio and newspapers in Winnipeg. His late father was part owner of the Israelite Press and also wrote extensively.

RKO General Manager Jack Labow spent several days in the Winnipeg, Calgary and Vancouver branches . . . Reg Wilson, 16mm executive for MGM, also took a swing through the west to impart latest company directives . . . Columbia salesman Eddie Shell distributed cigars after the birth of a daughter . . . When Leon Asper showed "The Juggler" at the Deluxe, he pointed out the Israeli background of the picture in ads in the Yiddish newspapers.

Exhibitors who used to say that TV in Winnipeg wouldn't hurt attendance because the station was government-owned, and therefore would telecast inferior programs, now discover that the Brandon TV station, which is privately owned, shows the identical programs . . . Ads for "The Ice Cycles of 1955" overshadowed all the theatre page ads . . . Lou Rubin will shortly try to attract the high-brow carriage trade to the Valour with a Russian opus, "Stars of the Russian Ballet." A large segment of the sophisticated crowd here are balletomaniacs.

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OTTAWA

The nearest approach to a state theatre in Canada will be found in the large National Library building, which will be built by the government on a site close to Parliament, overlooking the Ottawa River, at an estimated cost of $6,000,000. The plans include a theatre for pictures, concerts and plays . . . Recently installed as a member of the Famous Players 25 Year Club, Manager Harry F. Wilson of the Capitol, Chatham, has received further tribute in his home town here, where he made his start at the Capitol, later going to Brockville for four years, then to Chatham. Local recognition was arranged through his mother Mrs. Kenneth Wilson, who pointed out that her daughter-in-law was the former Eileen Rooney, a neighbor. The Harry Wilsons now have seven children.

Manager Ernie Warren of the Elgin has secured a tiein with Caplan's store, which has donated a $250 wardrobe for the successful Ottawa candidate in connection with the Gateway to Stardom contest for the engagement of "Vera Cruz" . . . Fred C. Leavens, proprietor of Towne Cinema, arranged free distribution among lady patrons for a couple of nights to clear out remaining lots of dinnerware, the premiums having been discontinued when an art policy was adopted.

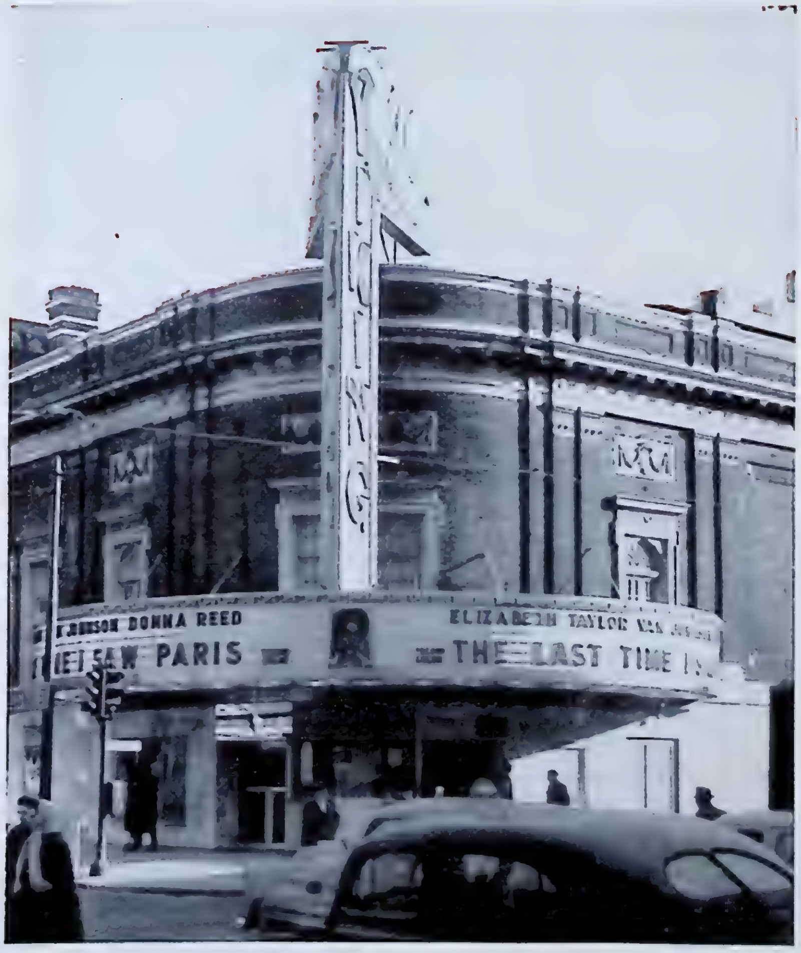
D. B. Stapleton, veteran owner of the Centre Theatre, has been elected to the board of the Ottawa Football Club in the professional grid circuit . . . C. M. Turner of Niagara Falls, Ont., who staged the recent touring show at the Glebe here for one week, ran foul of the provincial authorities at Niagara Falls during the presentation of a show starring Edward Everett Horton, being fined $987 for failing to remit the amusement tax to the Ontario government. The case did not involve the Ottawa theatre, which cancelled further Turner bookings and returned to its regular screen policy after the one stage engagement.

Construction • Equipment • Concessions • Maintenance

THE MODERN THEATRE

MARCH 1, 1955

SECTION OF BOXOFFICE


VIKING
JOHNSON DONNA REED
THE LAST TIME I SAW PARIS
ELIZABETH TAYLOR VAN JOHNSON
THE LAST TIME I SAW PARIS

featuring

Air Conditioning and Heating

The 33-year old Aldine Theatre, Philadelphia, fought a losing battle with the boxoffice because of the necessity of closing each summer since it was not air conditioned. Put up for sale it almost became a warehouse, but instead the new owner, Harry Sley, parking lot magnate with an appreciation of Norse sagas, completely modernized the theatre, including installation of an air conditioning system, and re-christened it the Viking. It is now a luxurious showcase for first runs.

50,000,000 times a day . . .
IT'S A MATTER OF **PREFERENCE** –

Coca-Cola is the most asked-for soft drink among people "on the job"*

DRINK
Coca-Cola
IN BOTTLES

1. As they work, Americans drink more Coca-Cola than all other soft drinks combined.

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REFRESHMENTS
DRINK
Coca-Cola

3. Their preference is your profit when you feature Coca-Cola.

*1954 surveys by
Alfred Politz Research, Inc.

4. SELL Coca-Cola for extra profit

...more than 9,600 theatres do!

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Correct Screen Lighting for One, Two or More Different Techniques ON THE SAME PROGRAM!

THE UNITIZED COMPONENT DESIGN OF

Strong

PROJECTION ARC LAMPS

permits the projectionist, in a matter of moments, to effect the simple changes necessary to attain the correct light requirement for any of the various techniques. A choice of four different carbon trims can be burned in a total of seven separate manners to attain any desired degree of cost of operation, screen illumination, or burning time. Only one control is required for selecting any amperage within the range of a particular mode of operation.

PERFECT LIGHT MAINTAINED WITHOUT MANUAL ADJUSTMENTS!

Strong's Exclusive Lightronic crater-positioning system automatically maintains the correct arc gap length and the position of the positive arc crater at the EXACT focal point of the reflector. No manual adjustments are necessary. A perfect light is maintained at the screen . . . a powerful light, evenly distributed, of constant intensity, and unchanging color value.

Burning 10 mm "Hitex" carbons at 135 amperes, or 11 mm regular carbons at 120 amperes, impartial foot-candle-meter tests prove the Strong "Super 135"

THE MOST POWERFUL OF ALL PROJECTION LAMPS!

The Infra-Ban Beam Cooler Unit diverts the heat rays away from the aperture, making possible a tremendous increase in usable light without a corresponding increase in heat at the aperture.

A stream of air directed just above the arc stabilizes its burning and prevents the deposit of soot on the reflector.

PEOPLE GO MORE OFTEN TO THE THEATRE WHICH HAS GOOD PROJECTION

Do you have an UNUSUAL problem in screen lighting? Be governed by experience, not speculation. Here's an invitation to information and helpful service that will in no way obligate you. We're at the right hand of the biggest buyers of theatre equipment—advising them, helping them iron out their projection lighting problems. We'll be glad to get on the job for you, too. Don't guess—put your problems up to specialists.

Shown is installation of Strong Super "135" lamps at the New Albany Drive-In, New Albany, Ind. Marvin Ashabraner, projectionist. Vernon Powell, manager. Installation by Hadden Theatre Supply Co., Louisville, Ky.

As the only lamps produced complete within one factory, Strong lamps can be screen-engineered for maximum efficiencies. That's why more dealers sell and more theatres buy Strong-made projection arc lamps than any other make.

All the theatres in the world today would be needed to accommodate the installation of all the projection arcs that have been built by Strong. And their popularity continues to grow like wildfire!

When the lamps are **STRONG** *the picture is bright!*

Strong has also developed new rectifiers with a range of from 90 to 135 amperes to fill the power requirements of all the systems of screen presentation.

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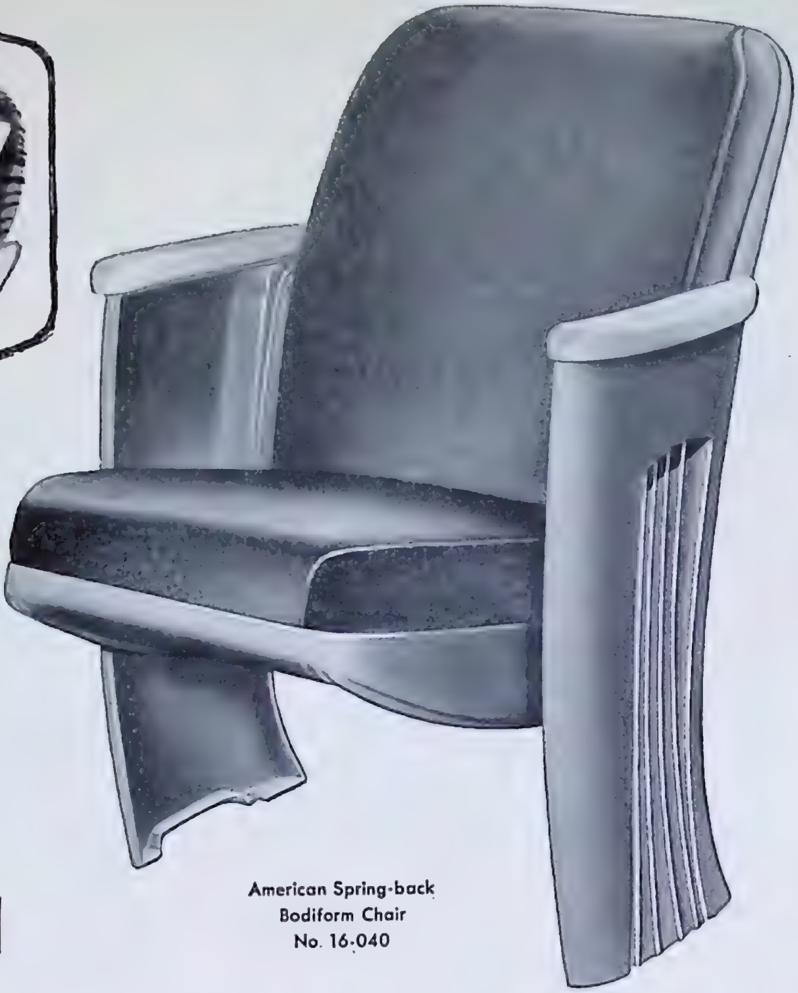

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The perfect boxoffice team—better pictures, bigger screens, and

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Manufacturers of Theatre, School, Church, Auditorium,
Transportation, Stadium Seating and FOLDING CHAIRS

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FOR A PROJECTION and SOUND SYSTEM

Unfortunately, there's no such thing as a "handicap" to help improve the performance of a projection and sound system. Whatever image is shown, whatever sound is heard — that's it! Your patrons know the true score!

That's why exhibitors who are "pros" in the business demand a par showing from their projection and sound systems! And for them, par means: DEPENDABILITY . . . consistently fine performance; CLARITY . . . hairline definition and overall brilliance; HIGH FIDELITY . . . the best in exciting stereophonic sound; VERSATILITY . . . the ability to show all the new wide-screen techniques; DURABILITY . . . lasting features that can stand up under the long run; ECONOMY . . . low maintenance and operational costs.

This is par! This is what exhibitors demand! This is what you'll get with the finest projection and sound system in the world today . . .

Simplex PROJECTION AND SOUND SYSTEMS

T.M. REG. U.S. PAT. OFF.

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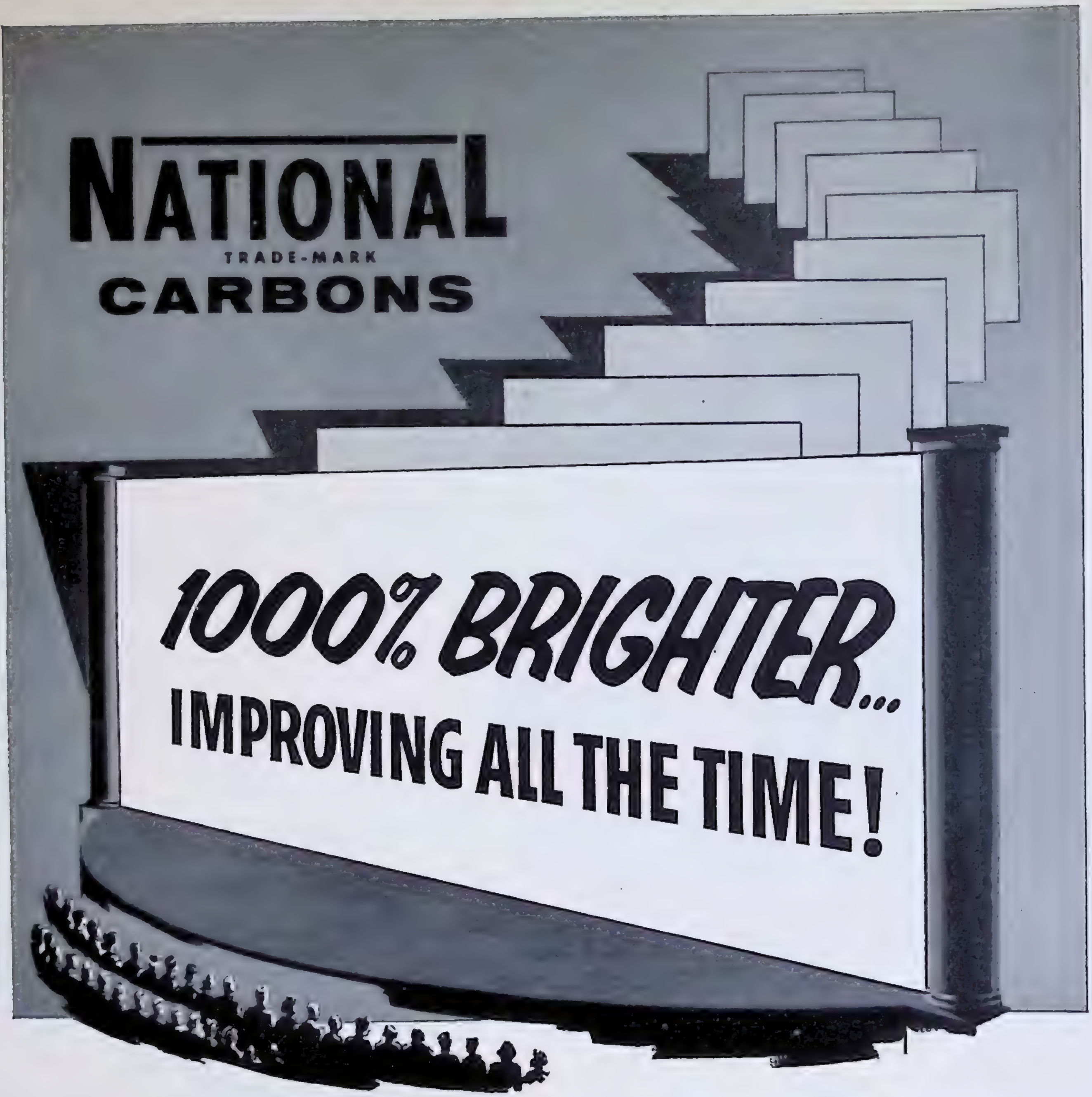

THE NEED FOR MORE and better projection light began with the first "flicker" and grew as the industry grew. From the very beginning, "National" carbons have satisfied projectionists' demands for brighter, whiter light and slower, steadier burning.

SINCE "NICKELODEON" DAYS, the brightness of "National" projector carbons has been increased more than 1000 per cent! And, today, with giant screens becoming almost universal, arc-carbon progress continues to meet the challenge.

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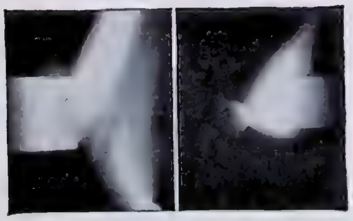
THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN
with "NATIONAL" CARBONS

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MARCH 5, 1955

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ON THE COVER

The complete story of the resurrection of the old Aldine as the new Viking Theatre, Philadelphia, appears on pages 10-11. Air conditioning was the key to the whole project.

I. L. THATCHER, Managing Editor

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 24, Mo. Eastern Representative: A. J. Stocker, 9 Rockefeller Plaza, New York 20, N. Y.; Central Representatives: Ewing Hutchison and E. E. Yeck, 35 East Wacker Drive, Chicago 1, Ill.; Western Representative: Bob Wettstein, 672 South Lafayette Park Place, Los Angeles 5, Calif.

THE MODERN THEATRE

THERE'S NEW life for many an old theatre in the invigorating stimulant of air conditioning. This has been proved over and over again.

A recent survey of several Midwest states, conducted by air-conditioning engineers, turned up the impressive figure of 57 per cent as the average increase in business after theatres were given the full air-conditioning treatment.

Note that word "full." The air-conditioning system installed should be completely adequate for the size of the house, and it should be one that involves refrigeration. Forced air is not sufficient to meet today's competition.

No one goes to a non-air-conditioned shop or restaurant today, and most certainly no one will endure a hot, uncomfortable auditorium to see even the best of pictures. With more and more homes being even partially air-conditioned, and the unit is probably in the television room, theatres are going to have to offer total air conditioning to bring the patrons out.

A properly air-conditioned theatre offers conditioned comfort, with fresh, filtered, dust-free air, correctly dehumidified on hot, sticky days. In such an atmosphere the patron is completely relaxed and satisfied that he is getting the relief from the heat that was part of his purchase at the boxoffice.

Heating units for winter operation can be tied into the same ductwork used for the air conditioning in summer, making a complete, automatic operation.

Wherever boxoffice receipts have fallen off, exhibitors should look with first suspicion upon the existing air-conditioning system. If it is inadequate, the boxoffice symptom can be cured by correcting the source of the malady

AIR CONDITIONING AN ANSWER TO COMPETITION

Theatre Closed by Drive-In Pressure Now Refrigerated, Remodeled and Reopened

By I. L. THATCHER

FORCED-AIR COOLING systems for theatres are definitely antiquated in view of drive-in competition, according to Glen Dickinson jr. of the Dickinson Operating Co.

"While forced air systems make things fairly comfortable, we believe that people expect something better. All businesses and even many homes are coming to air conditioning, and eventually all theatres will have to be air conditioned with refrigeration. It is essential to their continued operation.

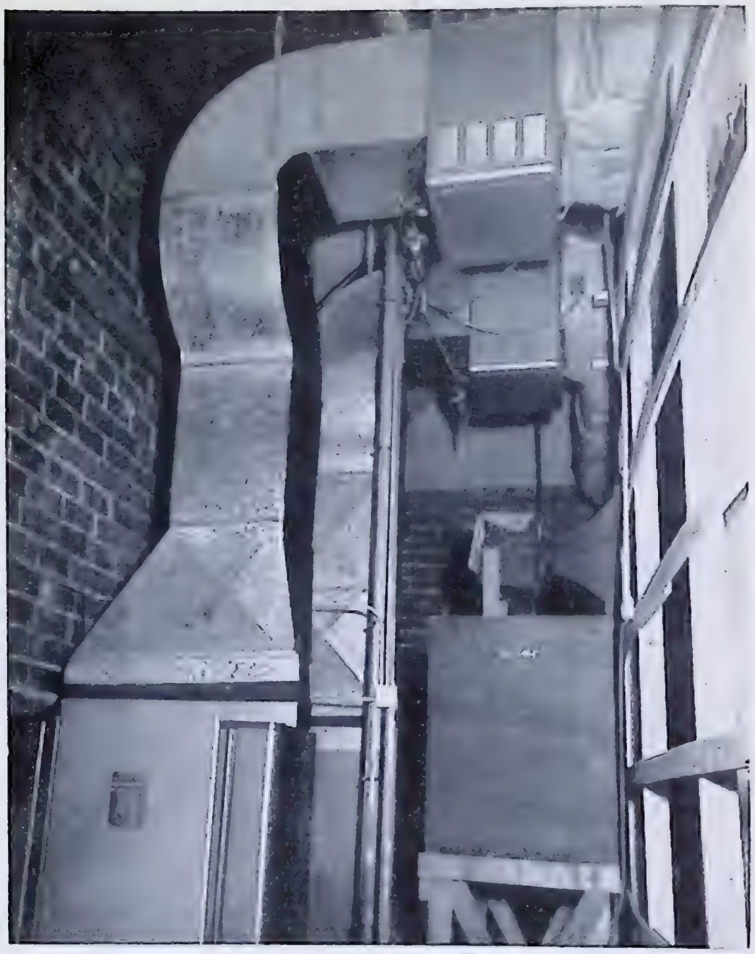
"On a gradual basis we will install refrigerated air conditioning in all of our theatres now having forced air," Dickinson said.

CLOSED FOR 18 MONTHS

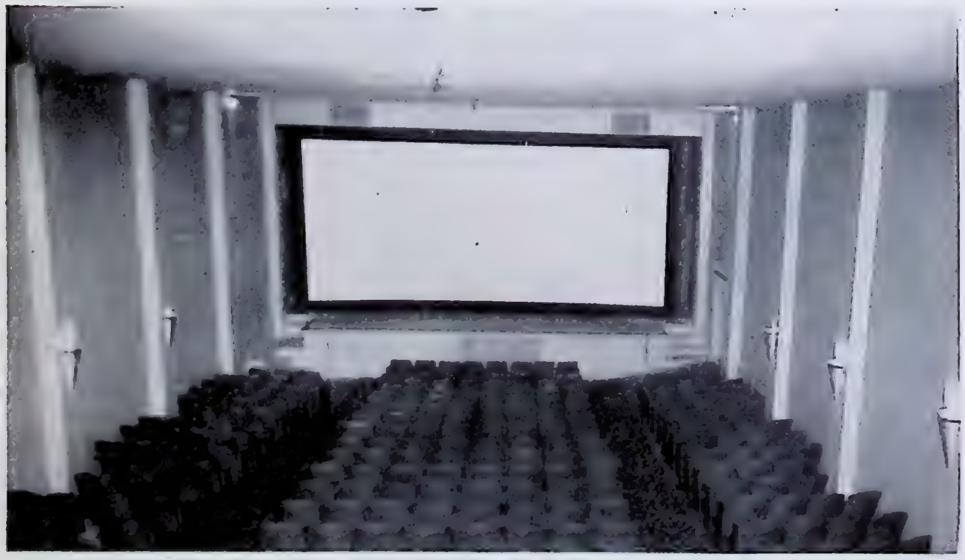
A case in point is that of Dickinson's Aztec Theatre in Shawnee, Kas. This house, cooled only by forced air and in poor condition, had been closed for 18 months because of the stiff competition of the circuit's own Shawnee Drive-In Theatre. The unsatisfactory cooling system was no match for the lure of the open air and prevailing breeze at the drive-in.

Last fall circuit executives re-examined the situation and decided that the community was growing so fast there was definitely an opportunity for a successful indoor house if it were modernized, redecorated and refurnished, and—most vital of all—equipped with a refrigerated cooling system.

"We decided that we could offset the drive-in competition by offering patrons something a little nicer and a little better in a comfortable, attractive indoor theatre," the circuit executive explained.



The compact installation in the Aztec Theatre, Shawnee, Kas., is squeezed into an area behind the screen of about six feet deep. The two 7½ - ton air-conditioning units are shown at the rear wall, with the speaker assembly in front of them, a separation of approximately four feet. Note the gas heating units at the top of the ductwork. Winter heating operates through the same ductwork, and according to the season the air conditioning or heating units can be blocked off.



A new CinemaScope screen was included in the remodeling which was initiated by the installation of the air conditioning system. An acoustical ceiling, dropped six feet below the formerly bare roof, was added to improve sound and make for efficient operation of the air conditioning-heating equipment. New seats were installed on widely spaced centers, even though this cost the loss of 60 chairs.

For the comparatively small investment of $25,000, ($10,000 for the air conditioning-heating system and $15,000 for the general remodeling) the circuit has converted a shuttered liability into a profitable operation. Reopened Christmas Day, the air conditioning system has not yet had a chance to produce comparative attendance figures with those when the house had only forced air cooling, but the improvements in theatre appearance and patron comfort have already regained lost patrons and attracted new ones.

Installation of the refrigerated air conditioning and automatic gas heating system was turned over to Frederic Cohen, senior engineer with Air Mart Equipment Co.

"Two 7½-ton General Electric units were installed in the Aztec," Cohen said. "They were placed behind the screen and behind the center speaker with about four feet of space between. This is a logical placement for the speaker drowns out any noise of the air conditioning unit.

"One of the important considerations in selection of air conditioning equipment is the noise created by the machinery. We selected these quietly operating G-E package units because their operating noise is below the noise factor of the theatre. The noise factor of the theatre is measured in decibles by the actual output of people breathing, talking, moving, and that of the operating equipment and speakers."

The G-E heating units which were installed in the Aztec at the same time, fit into and operate through the air conditioning ducts. According to the season, either heating or air conditioning can be blocked off.

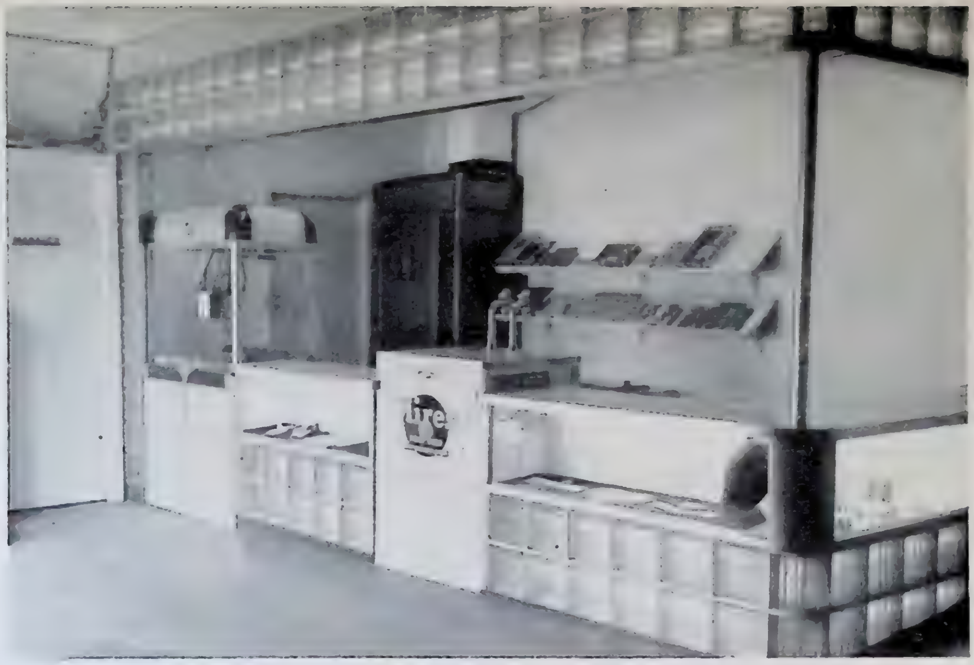
Another important consideration, according to Cohen, is the problem of concealing the water pipework. It must be kept non-visible. It can be boxed in to look like a beam, or carried through the walls. It may cost several hundred dollars extra, but the cost is negligible when compared to the appearance of the theatre. At the Aztec the pipework is behind the screen so no concealment was necessary.

INSTALL ACOUSTICAL CEILING

The installation of a new acoustical ceiling in the Aztec not only adds to the appearance of the theatre, but absorbs high frequency sounds and disturbing noises and causes the heating and air conditioning equipment to operate at less expense. Formerly there was no ceiling, only exposed beams and the roof. The acoustical tile ceiling lowers the height of the auditorium about six feet. It is insulated with four-inch Fiberglas bats.

A five-ton packaged G-E air conditioning unit was also installed behind the concessions counter in the lobby of the Aztec. The psychological effect of "blasting" the patron with cold air the moment he enters the lobby, rather than delaying the comfort of the chilled air until he reaches the auditorium, is very important, according to Cohen. In summer months, a patron attracted by the air conditioning sign on the marquee should be able to feel the comfort he is buying the moment he enters the house.

There is also a psychological value in having the air conditioning unit in plain sight, for the patron will carry away with him a visual picture of the air conditioning which he will always remember.



A five-ton air conditioning unit was installed behind the concessions bar with outlet grills placed to direct cold air upon patrons the moment they enter the door.

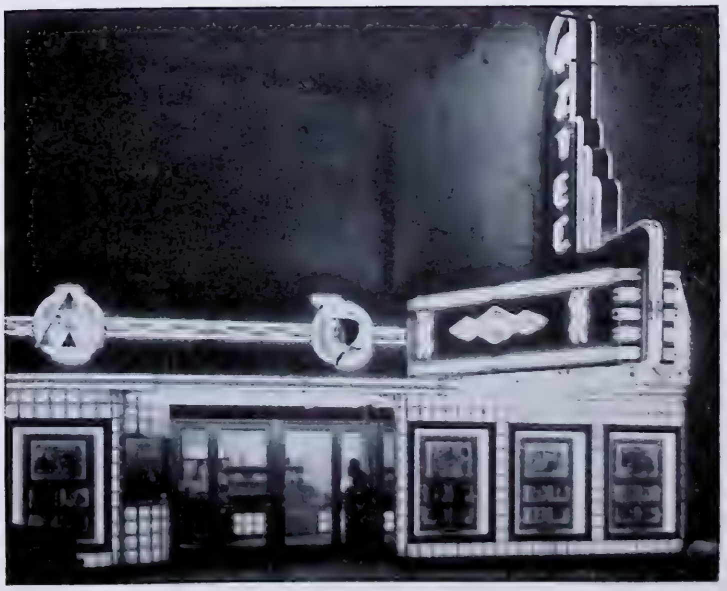
Placing the lobby unit at the backbar of the concessions also serves to keep conversation noises out of the auditorium.

In this connection, Dickinson further separated lobby noises from the auditorium by building a foyer wall. There had been none before. This plastered wall is painted a blush pink and fitted with three frames for 40x60 posters. The low ceiling over the foyer is acoustical tile and is set with down spot lights to illuminate the displays. In the foyer, also, are a spotlighted water fountain, and the stairway to the mezzanine level where the restrooms and projection room are located. A plastic tile floor covering was laid on the mezzanine.

Within the auditorium, which was repainted in blush pink, major changes were the new 12.6x29-foot RCA screen, which is practically wall-to-wall, and the installation of new International chairs. Wide spacing of the chairs provides far greater comfort than the old chairs offered. They are spaced on 42-inch centers at the back and 30-inch centers near the front. This was done on the theory that children would occupy the front seats. The wide spacing reduced seating from 540 to 480.

The circuit believes the increased comfort will attract more patrons, thus offsetting the loss of seating capacity.

Of course, to complement the new widescreen, CinemaScope equipment was installed. The Aztec uses the Tushinsky lens for projection of anamorphic films.



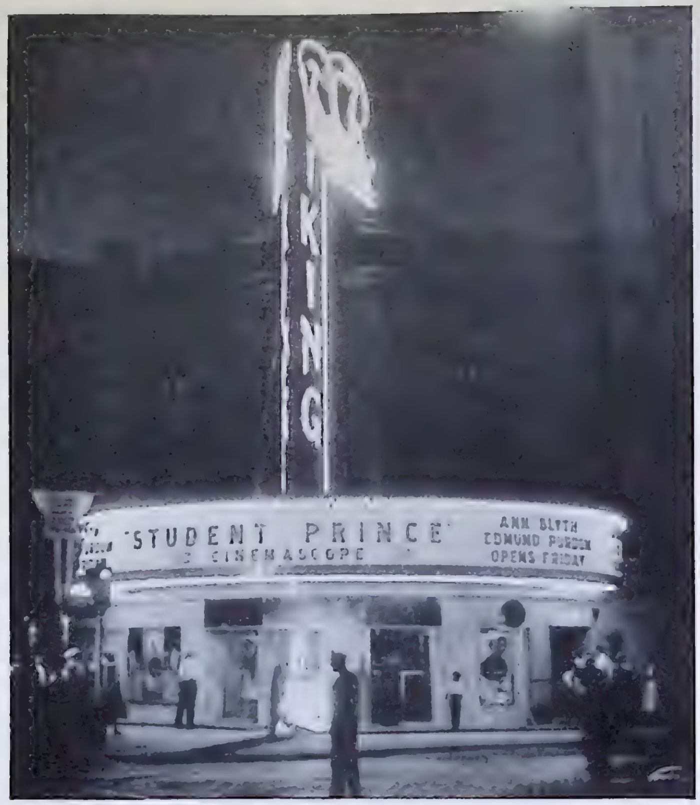
The exterior of the Aztec was remodeled two years ago in a project which included the lobby and concession stand.

This foyer wall is new, as there was no separation before between lobby and auditorium. On the auditorium side, acoustical tile is used.

Almost a Warehouse, But Not Quite!

AIR CONDITIONING SAVES OLD HOUSE FROM OBLIVION

By DANIEL SHIFREN



The new marquee of the Viking Theatre, Philadelphia, describes a 75-foot curve, and attractions can be advertised so as to be visible from three street approaches. Four lines of letters can be accommodated. The illuminated vertical sign is 40 feet high.

For a decade, Philadelphians were able to divide the seasons with astronomical certainty without recourse to calendars, telescopes or physicists' divining instruments. From the first day of summer when the Aldine Theatre was shuttered and the sign, "Closed for the Summer," went up like a bolt on its doors, to the time when passersby could see the marquee lit up once more—well, that was a period that corresponded with the actual extent of the summer season.

The Aldine first opened in 1921 with a showing of "The Three Musketeers" with Douglas Fairbanks sr.

CEASED OPERATION

Groggy on its feet from the inroads of a malignant boxoffice disease that grew worse with each passing summer, the old veteran, done up in Empire style, with fin-de-siecle gold trim and plump plaster cherubs and cupids, finally gave up the ghost when its owners, the Stanley Warner chain, refused to install a modern air conditioning system.

A closeup of the vertical signature sign at the Viking, with the viking ship extending from the V at the top across to the roof. The name was chosen by the new owner who retains a boyhood enthusiasm for the old Norse tales.

About a year ago the word was that sale of the theatre had been negotiated by Philadelphia realtor Albert M. Greenfield, for use commercially either for storage or warehousing.

But such, happily, was not the case. The revivified Aldine Theatre has just reopened as a luxury-type independent venture, known as the Viking, with a policy of top-notch, first run features.

The theatre is completely redone from stem to stern at a cost of almost $300,000, a figure which closely approximates its original cost.

The name derives from the new owner's boyhood admiration for the Norse sagas. He is Harry Sley, Philadelphia parking lot magnate.

The abandoned Aldine Theatre with the large sign over the marquee proclaiming that it was sold. Rumors were that it was to be converted to a warehouse.

HOLLYWOOD-TYPE OPENING

When Betsy Sley, 9-year-old daughter of the owner, cut the ceremonial blue ribbon, the area around the boxoffice was blotted out by a drove of VIP's. Gabe Miller and local radio commentators interviewed Ann Blyth, feminine star of "The Student Prince," the Viking's first vehicle, by transcontinental telephone.

A variety of premiere paraphernalia, including huge searchlights and the band of the Fourth naval district, marked the historic opening.

The idea carried out by nationally famous theatre architect, William H. Lee, was in conjuring up an intimate family theatre with interior decor planned in a modern, restful mood.

Architect Lee has more than 200 theatres to his credit, including the Miracle Theatre in Coral Gables, Fla.; the City Line Theatre on Philadelphia's fringe, and a theatre in Cape May, N. J., done in a colonial style indigenous to the atmosphere of the resort town, for which he received a national architectural award.

The seating capacity has been cut from 1,296 to 950 in order to permit more space between the rows so that, as the owner puts it, "six-footers can sprawl at their ease," and also to make room for one of the largest CinemaScope screens in existence. The screen measures 57x21 feet.

The Aldine's step-down auditorium floor, which descended in a series of levels, was scooped out and replaced with a modern, one-level, graded floor.

The seats are in rows that measure 40 inches back to back. All the latest equipment, including stereophonic sound, has been installed.

Among the newest innovations for moviegoers are the "Pitcomatic" entrance doors which open automatically at the touch of the hand. The slightest pressure on the push-bar activates an electric motor which does the work.

Architect Lee said a compressed column of air—activated by an electric motor—actually does the door pushing.

The sides and top of the boxoffice are entirely of glass, but it has a modern aluminum base. The inner boxoffice space is air conditioned.

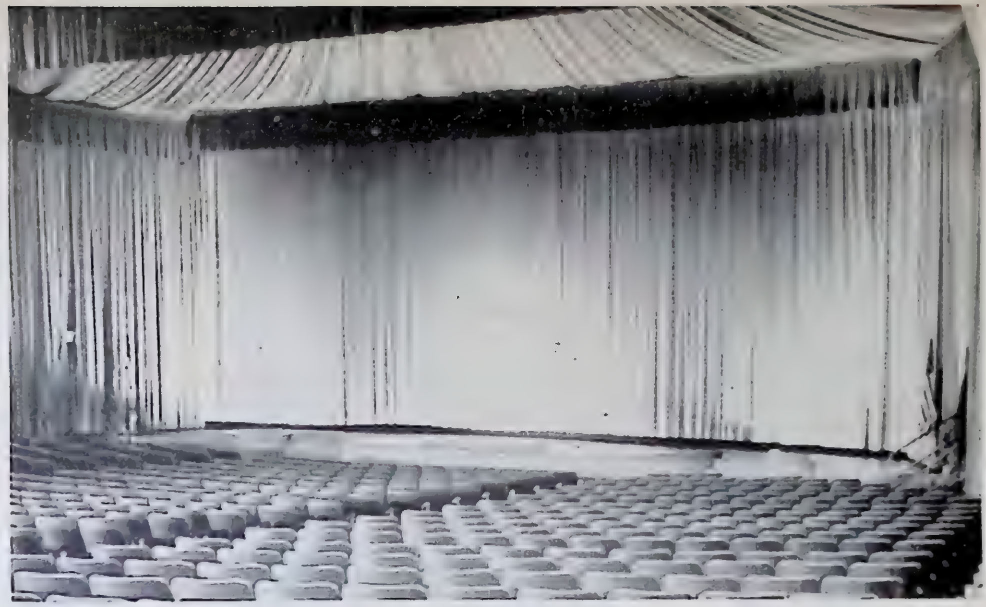
The standee space is separated from the seating well by glass, from rail height to ceiling, and doors at the aisles also help cut off noise and conversation from the audience.

DUSTY ROSE PREDOMINANT

The color scheme carried out for the theatre as a whole is dusty rose. The seats are upholstered in red frieze. Side walls are in dusty rose and the main draperies on stage are rust-colored plush with side drapes in deep blue. Screen curtains are gold. The ceiling is a dark rose.

At the center of each sidewall is a mural in line monotone depicting a Viking ship.

The gold doors in the foyer are covered with gold leather and decorated with upholsterer's tacks. The walls of the foyer, covered with imitation leather, are also gold. At one end of the foyer stands a striking large planter box with an illuminated Alsynite panel.



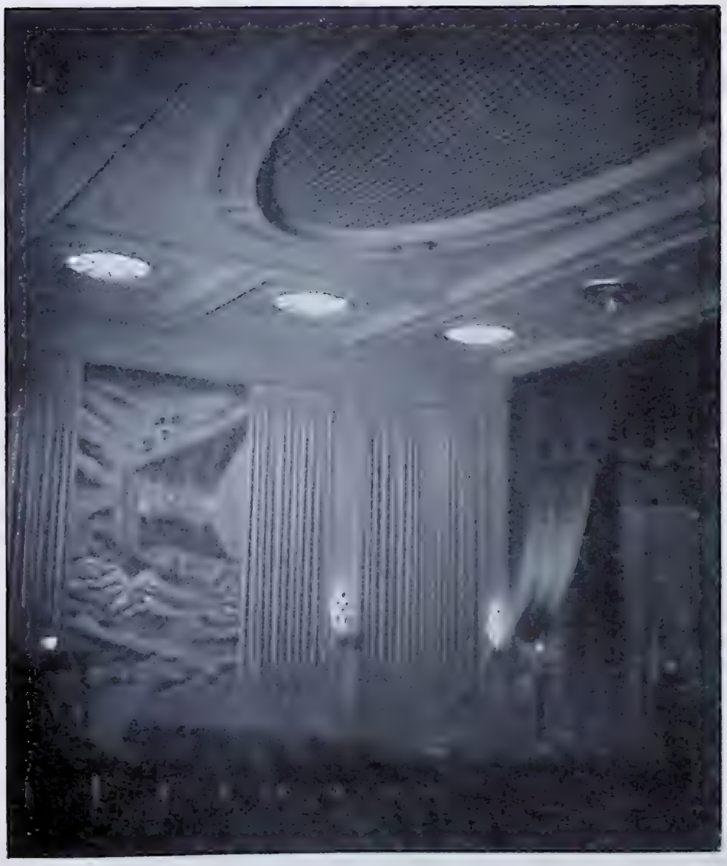
The CinemaScope screen in the Viking is 57x21 feet, and is covered with expansive draperies of rust colored plush with side draperies in blue. The screen curtain is gold. Seating was reduced from 1,296 to 950 to permit wide spacing of seats on 40-inch centers.

Outside, the marquee, able to carry four lines of lettering, describes a soft curve for a distance of 75 feet so that it is possible, if the management so chooses, to advertise the current attraction so that it is visible from three street approaches.

The vertical sign descends 40 feet down to a bisecting point over the marquee.

The large, aluminum-trimmed poster frames on the outside walls alternate with mirror frames the lower half of which are decorated with an etched Viking ship in silhouette.

CREDITS: Air conditioning: Worthington • Architect: William H. Lee • Carpeting: Alexander Smith • Changeable letters: Bevelite • Decoration: Dave Brodsky • Generators: Hertner • Lamps: Excelite • Poster frames: Aluminex • Projection and sound: Simplex • Screen: Miracle Mirror • Seats: Irving • Ticket system: General Register.



A view of the sidewall of the auditorium. On either side, near the center, is a mural in line monotone depicting a Viking ship. Walls in the auditorium are dusty rose and the ceiling a darker shade of rose.

A view of the carpeted foyer looking toward the exit doors. Woodwork is in natural and brown finish, and the carpeting is blue, gray and rose. The stairway wall is dark blue, the whole creating a pleasant color scheme.

HIS BOYHOOD HOME BECOMES HIS CIRCUIT'S HOMEOFFICE

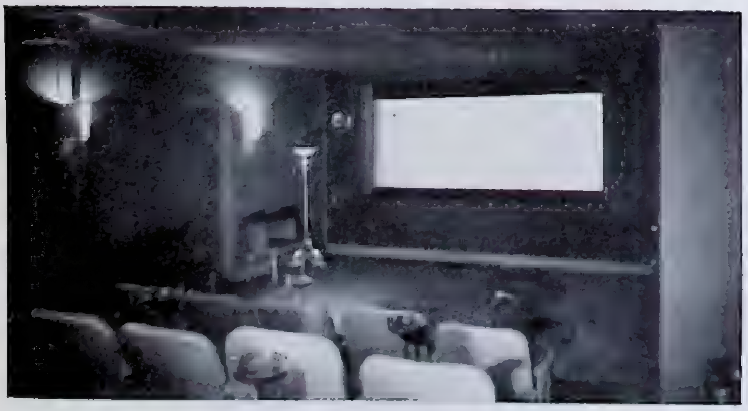
The handsome office of Walter Reade jr., president of Walter Reade Theatres, Inc., and prominent exhibition leader, is on the second floor of Mayfair House, new headquarters for the circuit and its affiliated companies.

There could be no more logical or fitting destiny for the 20-room home of the late Walter Reade sr. than its transformation into the new headquarters for Walter Reade Theatres, Inc., and its affiliated companies. Located on Deal Road, in Oakhurst, N. J., in the heart of the North Jersey Shore area, the headquarters will be known as the Mayfair House.

For many years the Reade organization maintained its main offices in Manhattan, its concession department and field supervisory staff working from an office building in Asbury Park, N. J., and its maintenance department housed in Red Bank, N. J. All of these divisions are now consolidated in the three-story house located on six acres of land in a residential area.

The converted residence houses a party room, ticket and supply rooms and a 24-seat theatre in the basement; reception room, accounting, filing, mailing, central stenographic offices, board room and kitchen on the first floor. On the second floor are the executive offices, and the concession and field staff are located on the third floor.

Decorations and appointments of the offices, screening room and party room are in excellent taste and reflect the high standards maintained by Walter Reade Theatres in all of the circuit's houses.



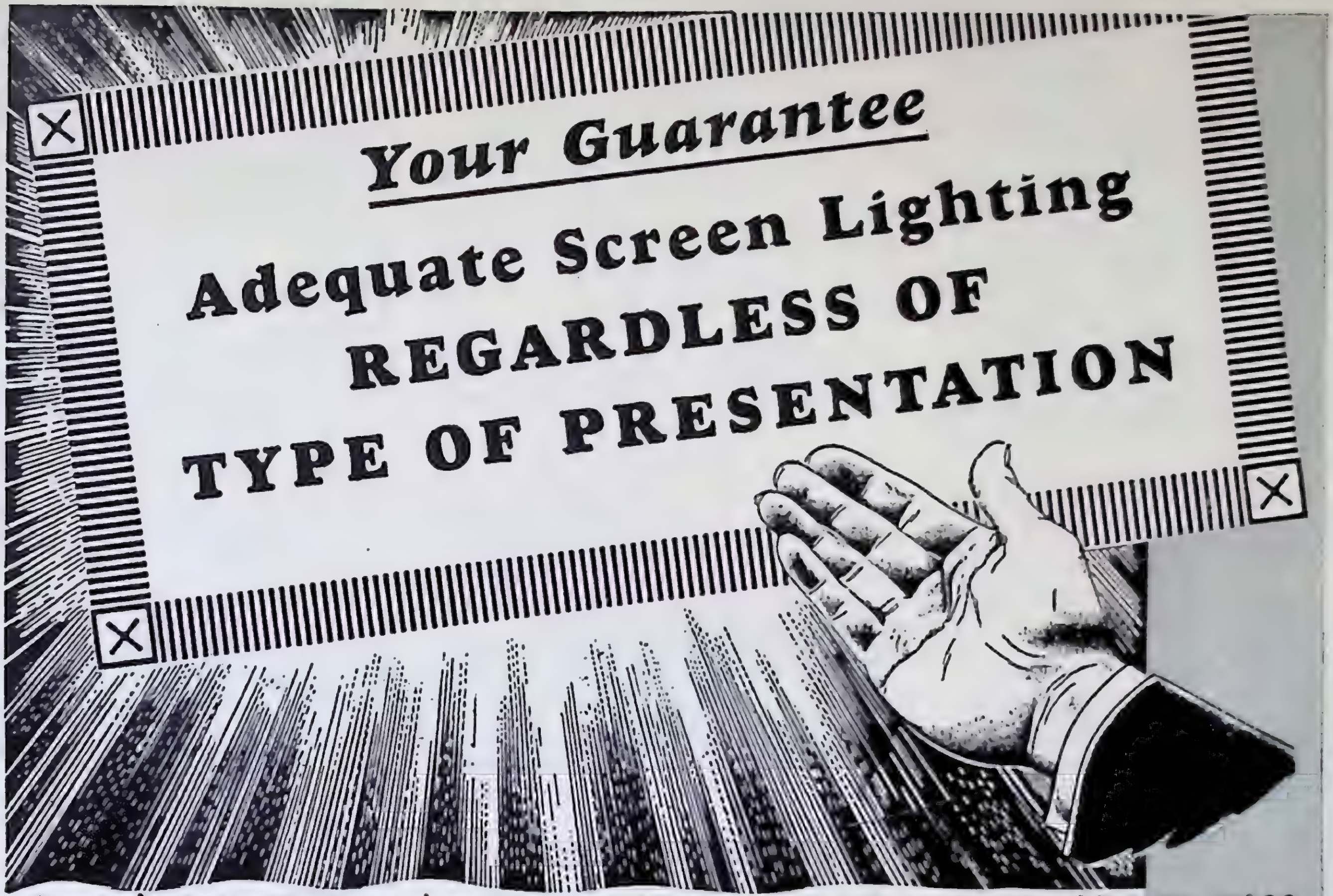
"Cellarama" is the 24-seat theatre in the basement of Mayfair House. The screen is all-purpose, with masking permitting CinemaScope as well as normal width projection. There are directional sound speakers behind the screen. The Reade organization does virtually all of its screening here, with film companies cooperating by sending prints to Mayfair House.

This stately residence, home of the late Walter Reade sr., and now headquarters for the circuit, is located in the North Jersey Shore area. The three-story house is situated on six acres of land in a residential section.

The smart reception room in Mayfair House. At the left rear is the staircase to the executive offices on the second floor.

The accounting department of Walter Reade Theatres is shown here in an office converted from a porch.

In the basement is the "Common Room," used by the staff for coffee and lunches. The bar is reserved for official evening entertainment.



NATIONAL EXCELITE "135"

PROJECTION ARC LAMPS

No matter which aperture, or the size of your screen, your picture will really sparkle when you have the Excelite "135."

National's Reflect-O-Heat unit permits a great increase in volume of light, without a corresponding increase in heat at the aperture. The AUTOMATIC Crater Positioning Control System insures that both carbons are so fed as to maintain the correct arc gap length and position of the positive crater at the exact focal point of the reflector. Thus, the screen light is ALWAYS of the same color, without variations from white to either blue or brown.

The arc is stabilized by a stream of air which prevents the hot tail flame of the arc from reaching the reflector, supplies enough oxygen so that no black soot is produced, and keeps white soot from collecting on the reflector in such quantity as to absorb heat which would cause breakage.

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GENERAL PRECISION EQUIPMENT CORPORATION

M. MacMillan, Altec field engineer, adjusts the carrier levels on the Perspecta Integrator sound system which employs a special type of variable gain volume control to distribute signals on the optical sound track to three speaker channels. This service procedure assures proper balance of sound emanating from three Altec Voice of the Theatre speakers behind the screen.

W. Lyzotte, Altec field engineer, inspects four-track magnetic heads in magnetic reproducer to ascertain extent of wear caused by abrasive oxide action in magnetic recording.

An optical sound system requires attention to sound pressure rollers in the sound head MacMillan makes a lateral adjustment on the rollers in order to line up the sound track optical sound lens.

SOUND SERVICE TECHNIQUES

Engineers Demonstrate Procedures and Tools Required in the All-Purpose Booth

THE PENN THEATRE, Pittsburgh Pa., a de luxe, 3,480-seat downtown operation which passed recently from the Loew circuit to ownership by United Artists Theatres is one of the most extensively equipped houses in the United States. The huge, modern booth houses the following equipment: optical, stereophonic and Perspecta sound systems; RCA large screen equipment; the CinemaScope anamorphic lens process; the Superscope anamorphic lens; 3-D, and a battery of three Simplex XL projectors.

Keeping this impressive installation of equipment in peak operating condition requires constant attention and skilled service. William (Bill) Zeilor, managing director of the Penn, turned this job over to the Altec Service Corp., and it is through the cooperation of Zeilor and Altec that this photo-story of the technical service procedures involved is presented.

Altec assigned one of its branch managers and three field engineers to the project, and sent Bert Ennis, director of publicity, to Pittsburgh to handle the photographic and text details.

To complement the booth equipment at the Penn, a CinemaScope screen, 21x50-feet, together with Altec Lansing stereophonic sound equipment was installed in October 1953. The Perspecta integrator, more recently acquired, was installed under the technical supervision of Altec engineers.

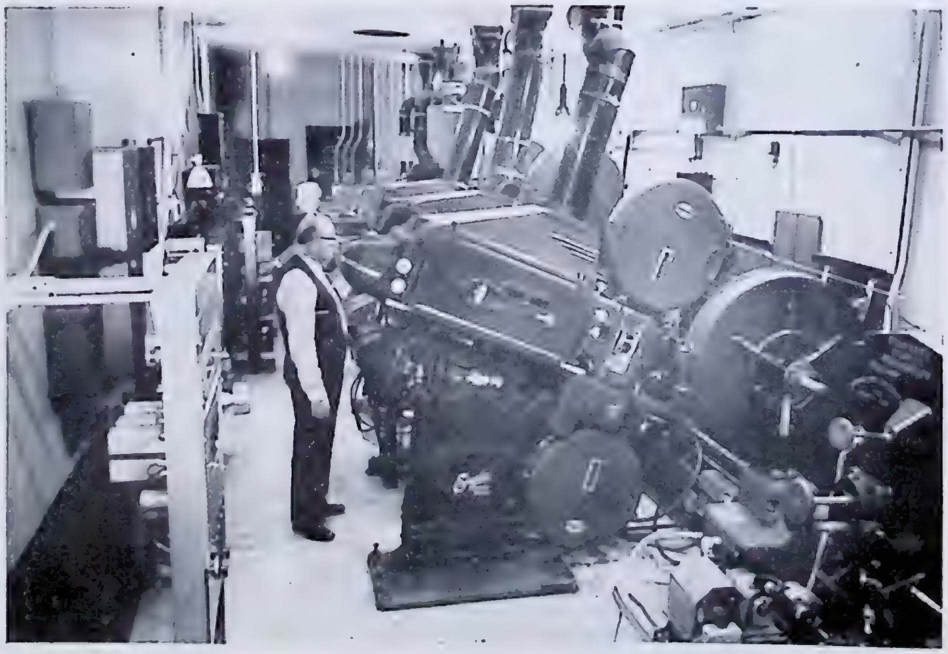
As is well known by now, CinemaScope films available in single optical track form may employ Perspecta in conjunction with three screen speaker systems to achieve the effect of directional sound. Through control frequencies imposed on the optical track, the integrator distributes signals to three speaker channels.

Pictorial and text material presented herein should prove interesting and enlightening to theatre owners, managers and projectionists who face the constant problem of maintaining their sound equipment at peak performance.

Camera closeups which feature a number of the illustrations dealing with service techniques should certainly impress the observer with the variety of special tools, instruments and films found essential today to properly maintain the efficiency of the new sound systems which have helped to revitalize the showing of motion pictures. The research laboratories of such service organizations as Altec have expended a sizeable sum to keep abreast of technical developments in the booth. The test films demonstrated on these pages are but a few of a series of 19 such films developed for the use of company engineers to supplement numerous measuring instruments.

Research and experimentation still goes forward in an effort to constantly improve installation, service and maintainance methods which will achieve the ultimate in theatre sound.

Photos by Jimmy Powers of the Ed Sullivan organization.

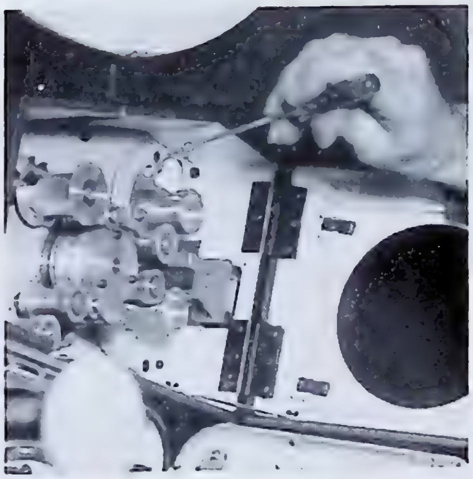


The 75x14-foot booth in the Penn is manned by five projectionists, including a relief operator. In the foreground is Angelo Diodoti; at rear, Harry Winters. J. W. Sharkey, Albert Ross and Albert Lorentz complete the crew. The booth is equipped for large screen TV.

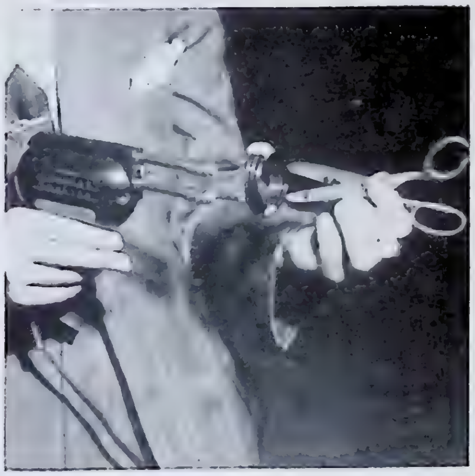
Transmission tests are necessary at intervals to reveal over-all frequency response of three channel magnetic stereophonic sound and three-channel Prespecta optical sound. Projectionists Harry Winters threads up Altec test film preparatory to this service procedure.

Altec service engineer, F. Cocklin employs the Altec 1800 all-purpose meter and a decabridge in the Penn Theatre booth to make a transmission test, the results of which he carefully charts. The transmission test reveals poor frequency response in one of the amplifiers.

Cocklin proceeds to make a point-to-point investigation of each component, using an oscillator to determine cause of unsatisfactory frequency response. Bill Lyzotte watches, as Altec branch manager, C. A. McCrork discusses progress of photo-story with Bert Ennis, Altec publicity director.



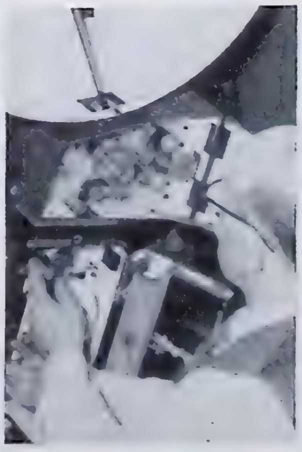
A compass is employed to locate magnetization of parts in the magnetic reproducer. Accurate reading can be obtained only if the compass is held level. Lyzotte demonstrates his own ingenious invention to permit accurate reading in ordinarily inaccessible locations, a dental mirror affixed to the compass for reflected dial reading.



Lyzotte employs a Degauser gun to demagnetize a pair of scissors used in the splicing and rewind room of the Penn booth. This unusual electronic device erases magnetic fields generated in projection machines and completely eliminates extraneous noises affecting the four-track sound film. It is a "must" in the all-purpose booth.

All Altec field engineers are instructed to impress projectionists with the vital importance of quickly identifying the proper fuse in the event of emergency. Here, Projectionist Diodoti studies the Penn booth fuse panel. Each fuse is clearly marked in its relation to the optical, stereophonic and Perspecta sound systems.

MacMillan and Winters discuss necessary before-the-show procedure involved in testing speaker system. The panel MacMillan is using provides test of three Voice of the Theatre speakers behind the screen for magnetic, stereophonic, or Perspecta sound.



Altec stresses importance of stereophonic service procedure shown in last three photos. Diodoti threads up test film, ED-49, to determine proper balance of stereosound channels.

After listening to sound track, Lyzotte makes adjustments at pre-amplifier with Altec 1800 meter to balance sound levels of magnetic tracks 1, 2 and 3. This procedure affects loudness of the three stage speakers in relation to each other.

Bill Zeilor, Penn Theatre manager, and McCrork do some pre-show listening to insure that the test film and amplifier adjustments have accomplished their purpose.

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ABSOLUTE GUARANTEE! Yes, the Raytone Hilux is guaranteed to meet all claims and satisfy you completely—or you pay nothing for the screen!

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Keep Those Records, Mr. Exhibitor

State Statutes of Limitations Not Safe Guide For Destroying Papers Bearing on Income Tax

By HAROLD J. ASHE

THE MAKING AND KEEPING of business records has assumed proportions undreamed of 25 years ago. At one time a theatre owner could make only such records as he deemed personally useful and retain them only so long as he elected. However, long since, one law after another spells out minimum record requirements which must be met. Moreover, most of these accumulating records should be retained indefinitely to be safe.

The only apparent beneficiary in this situation is the filing cabinet industry. It is a brash theatre owner who will throw away any records, no matter how musty and ancient, if they bear on his financial affairs. No theatre owner can predict with certainty which old records may never be needed for one compelling reason or another.

LITTLE CAN BE DESTROYED

The saddening fact of the matter is that there isn't much in the way of business records that an exhibitor can destroy without courting the possibility of serious trouble with one or another agency of government. The mere absence of certain records, however old, may serve only to heighten the interest of a government agent. That interest may crystalize into suspicion, even though this is not warranted.

The termination of wartime controls requiring the keeping of certain records, such as those on prices and wages, has been widely misconstrued by many businessmen as a signal to relax the keeping of aging records. Actually, the ending of these wartime measures, with their regulations, enforcement staffs and voluminous reports, means only that records no longer need be made for these particular purposes or be supplied in these prescribed forms. This in no way affects other federal and state laws requiring record keeping.

KEEP RECORDS INDEFINITELY

For income tax purposes alone records should be kept indefinitely. Ordinarily, income tax returns may not be challenged by the government after a lapse of a few years. However, this limitation does not apply if there is reasonable grounds (from the government's viewpoint) for suspecting tax evasion or fraud. At this point, no matter how scrupulously honest an exhibitor may be, he had better be able to produce the needed records to support his income tax returns under scrutiny, and regardless of how far back the audit goes.

All ledgers and journals should be retained, as well as all supporting evidence on which entries are based. There should be a fixed asset inventory, with evidence of capital outlays, as well as a depreciation record. A payroll record should be kept of employe's earnings and payroll deductions, together with evidence indicating remittance of withholdings to the respective agencies. Admission tax records should be preserved indefinitely as well as evidence of remittances. Copies of all income tax returns should be made and these should be filed away for possible future reference, together with any correspondence with the Internal Revenue Service.

TYPE OF DATA TO SAVE

Distributors' rental charges, credits and debits should be kept, together with records of receipts, bank statements, canceled checks, deposit books or duplicate deposit slips, petty cash records and all other data reflecting receipts and disbursements.

Any losses sustained, which have been taken in income tax returns, should be backed by supporting evidence. Example: a marquee destroyed by a hurricane.

In any question raised by a government agency, a theatre owner must be prepared to prove his right to a deduction in the case of income taxation. In other instances he should be able to show that he has paid certain government obligations, such as admission taxes, or complied with certain laws and regulations. For example, in tax matters, a court will show little sympathy for a tax payer who cannot confirm reductions. The court will take the position that this situation "is of his own making." Lack of records, or inadequate records, therefore, is no defense. Quite the contrary.

While each state of the union has a statute of limitation defining the period of time within which an action may be brought to enforce a legal right, this statute is not all inclusive in respect to the length of time records should be kept. Too many businessmen make a practice of destroying records coincident with the running of this statute. This is done in the mistaken belief that the statute somehow gives blanket approval and legal sanction to record destruction in all matters whatsoever. Such is not the case.

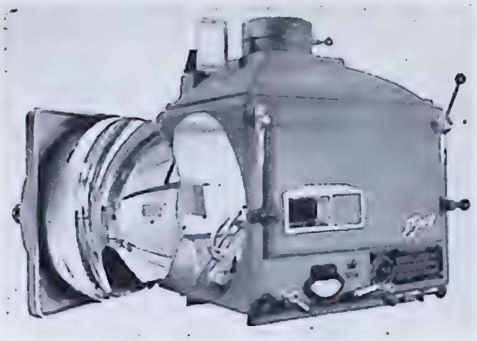
New, Water-Cooled Film Gate

To augment the air cooling device supplied by Motiograph for its AA and AAA projectors, the company has developed a new water-cooled film gate. The new device which cools the film before, during and after it passes the aperture affects an area of over 13 square inches or a full $4\frac{1}{8}$ inches of the film strip. The development was promoted by the increasingly steady use of high amperage arc lamps.

New Reflector Adapts Lamps For Use With Projectors With Fast Optical Systems

Two major improvements have been made in Strong Electric Corp.'s series of Super 135 projection arc lamps, according to a recent announcement. One was the addition of a special blower fan attachment for the lamps to keep their operating temperature at a lower point. The other was the addition of a new reflector that adapts the lamps for use in houses using projectors with high-speed optical systems.

Strong says that its Super 135 projection arc lamp equipped with an 18-inch diameter f1.7 reflector will now be available to theatres with f1.8, f1.7 or f1.5 objective systems and projectors cleared for high-speed optical systems. The Super 135 lamps will also continue to be offered with a 16½-inch diameter f1.9 reflector.



The improved Strong Super 135 arc lamp.

With the 18-inch diameter f1.7 reflector and matching high-speed objective lens system, a total of 31,000 lumens can be projected through a standard .825x.600 aperture or 38,000 lumens through a CinemaScope magnetic sound aperture using 10mm Hitex carbons at 135 amperes, the highest light output attained for the new theatre presentation techniques.

All Super 135 lamps, with either size reflector, will be available for 9, 10 or 11mm regular trim, as well as 10mm Hitex operation and will feature an improved positive carbon contact that proved very durable during tests at grind houses. They will also be equipped with a new ventilated reflector frame to insure cool operation of the reflector and rear section of the lamp even at extreme angles of projection.

Strong also announced that all future Super 135 lamps will be provided with a special blower fan for keeping the Infra Ban Beam Cooler at a lower operating temperature by removing the light energy trapped in the filter itself. The Beam Cooler and blower will provide improved means for removing unwanted portions of energy from the light beam before it reaches the aperture. The new model lamps will also have the filter mounted on a removable holder for quick removal and ease of cleaning.

Brightest—Clearest
FULL SCREEN
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KEEPS THEM
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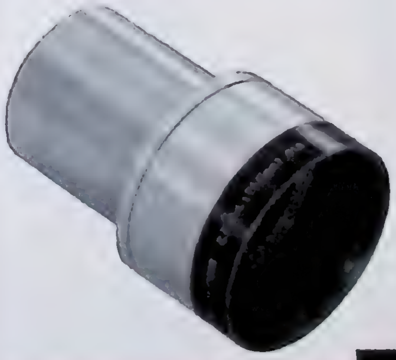
Projection Lenses



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In your theatre, too, these girls bring you
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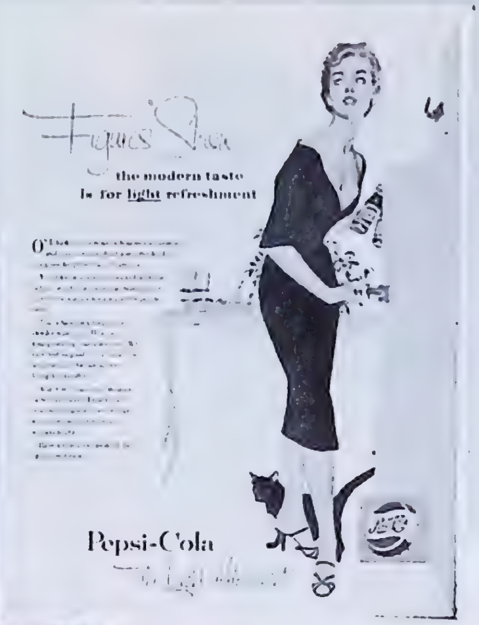
More Drinks Per Gallon
More Profit Per Drink



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Pepsi profit tops all nationally advertised and nationally available cola syrup lines. Pepsi's syrup price is the *lowest* of any nationally advertised cola. Add *extra* profits from Pepsi's *extra* drinks—128 drinks per gallon, compared with 115 for other comparable colas.
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HOT DOGS . . . They've Made the Movie Big Time

Now Sold in Class First Runs . . . Drive-In Patrons Consumed 172,800,000 in 1954

THE HOT DOG has come of age. A familiar bark along the drive-in concessions counter for many years, it is now getting top billing with popcorn, beverages and candy at the indoor theatre. The introduction of the new rotating and roller grills, which eliminate offensive lobby odors, has done the trick. Across the country today, some of the swankiest theatres have introduced the grilled frank, and are doing an exceptional business.

The hot dog is bringing in about 25 per cent of the concessions gross in a great many theatres, both drive-ins and indoor, although the national average is perhaps closer to the 10-12 per cent figure.

A national sampling by THE MODERN THEATRE reveals an almost fantastic volume of hot dog sales at drive-ins. Reports indicate that the sale of 150 pounds of wieners a week is about average for outdoor theatres. On the assumption that a minimum of 4,000 drive-ins sell hot dogs, and that the theatres operate an average of 36 weeks a year, this would mean that approximately 21,600,000 pounds of wieners are sold a year. With the concessions departments getting a minimum of eight hot dogs to the pound, it can be estimated that outdoor patrons consume about 172,800,000 hot dogs annually. That's *really* making the Big Time.

Hot dogs are being successfully sold at the swank Miracle Theatre, operated by the Wometco circuit in Coral Gables. Weekend sales run 1,000 units. Equipment is made for circuit by Greer Enterprises, Inc.

Although the feeling has been that the hot dog will sell in the B-type downtown theatre, or in the neighborhoods, but not in the key houses because class patronage will resent the presence of hot dog eaters at a theatre refreshment stand, it has been discovered that this is not so. The Wometco circuit sells hot dogs at such swank Miami area houses as the Miracle and Miami theatres, and has found no objections from the mink coat trade. A report on the Wometco operation appears in these pages.

In Toronto, hot dogs have become fixtures in all theatres, and the average theatre sells from 180 to 200 pounds of franks a week. This is by no means a top mark. The Colonial Theatre in Junction City, Kas., sells 300 pounds of franks each week. With weiners coming eight to the pound, this means about 2,400 hot dog sales a week.

There are several advantages to adding this item, report theatremen who have introduced hot dogs. First, it is a good profit food. The careful operator will find that his foot cost for a hot dog—wiener, bun and relish—will amount to about 37 per cent. A second advantage is that, invariably, the patron who buys a hot dog will also purchase a beverage. Wometco, for example, estimates that its beverage sales went up 15 to 20 per cent when hot dogs were added to the list of offerings.

The national, average price charged for

Breakdown of Hot Dog Food Costs for Two-Week Period

THE MODERN THEATRE asked the concessions manager of an important circuit, which keeps a detailed analysis of food sales and costs, for his food vending costs on hot dogs. This is his report for a two-week period at a drive-in theatre.

Price	Units Sold	Gross Revenue	Cents Per Person	Ratio of Sales To Total Sales
20c	2,205	$441.00	3.21c	10.49%

Breakdown of Costs

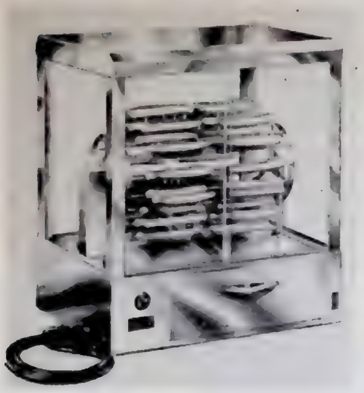
Meat	Buns	Relish	Total Cost	Sales	Food Cost Pct
$100.33	$45.34	$17.53*	$163.20	$441	37.01%**

*196.71 sandwiches to 1 gallon

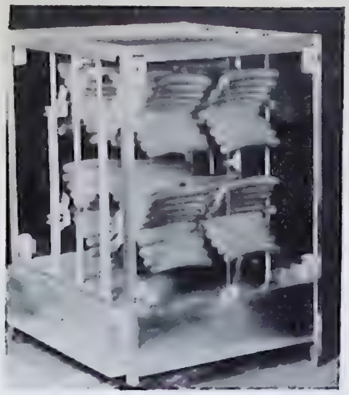
**Meat, 22.75%; Buns, 10.28%; Relish, 3.98%

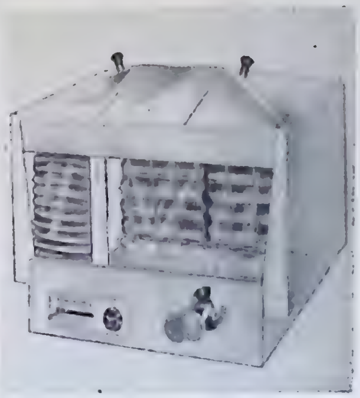
Continued on following page

Among the Variety of Styles and Services Available in Hot Dog Equipment


ROTO-GRILLE
Hollywood Servemaster Co.

KOUNTER KITCHEN
Associated Products, Inc.


BARBE-CUTIE
Bell Engineering Co.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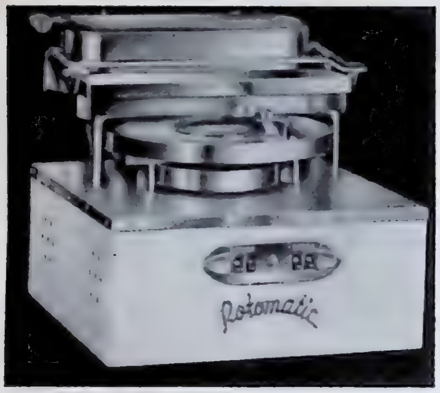
Star Manufacturing Co.



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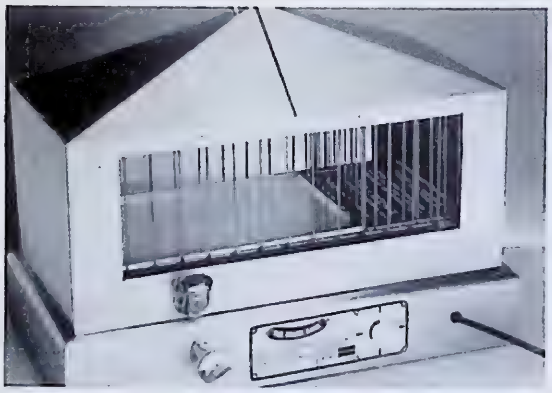
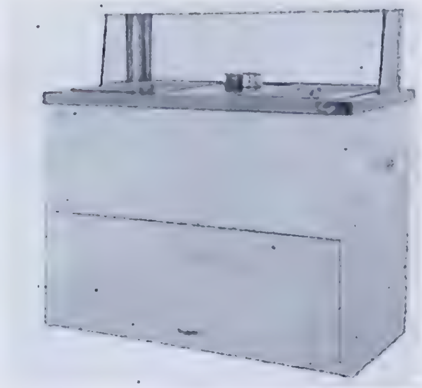
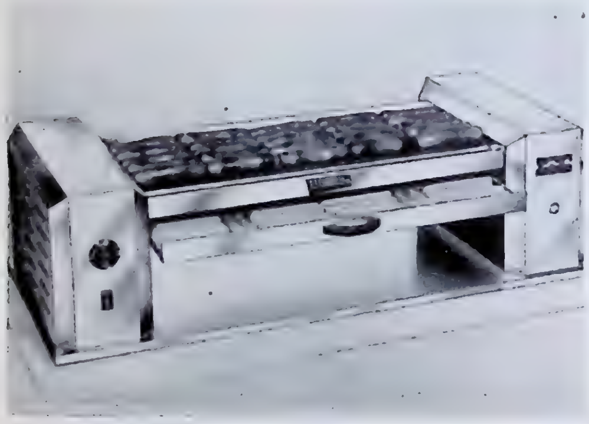
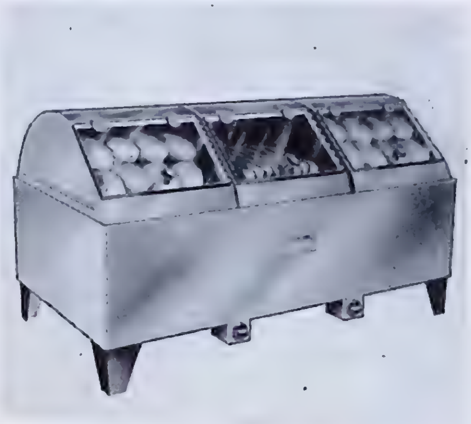
Lectro Luminum Products Co.


FRANK-BANK
Manley, Inc.


SNAZZY
Flowers Manufacturing Co.


ROLL-A-GRILL
J. J. Connolly, Inc.

BAR-B-FRANK
Dalason Products Mfg. Co.


TRIPLE DIXIE
Garvis Manufacturing Co.

Continued from preceding page

hot dogs is 20 cents, but in some areas—notably in the east, and particularly in New York city's neighborhoods—the price is 15 cents. However, the "footlong" hot dog is popular in many sections of the country, and brings 30 cents. In addition, there are sections of the country where patrons like chili with their franks, with the extra sauce netting an additional five cents.

All in all, the hot dog has made an amazing entry into the theatre field in the last year or so. Following are reports from the field on how successful this entry has really been:

MIAMI

Wometco Puts Hot Dogs Into Class Theatres, Sells Up to 2,000 a Week in Swank House

The Wometco circuit is doing a tremendous business with hot dogs in indoor theatres, not only in the neighborhoods but in the downtown Class A houses. According to Van Myers, director of concessions, he first experimented with the item in a college situation five years ago and found that it outsold any other one item, and that it also increased drink sales. To get saturation drink sales he installed cup vending machines for two or three types of non-carbonated drinks to supplement the manual dispensers in this theatre.

Two years ago Wometco decided to put hot dogs into other conventional houses, into the neighborhood theatres, particularly. Results were excellent, because with children in the theatre for three to four hours on Saturday, with little to eat other than candy and popcorn the meat sandwiches were ravenously devoured by the hungry youngsters.

Then it was discovered that a high percentage of hot dog sales could also be made during the week as well, and with drink sales, per capita, increasing, Myers decided it was logical to put hot dogs into class houses. He picked the summertime to do this, including two new ace theatres, and sales were tremendous. At the Miracle Theatre, a beautiful, first run house in Coral Gables, Fla., Wometco sells 1,000 hot dogs on many Saturdays, never sells less than 600. During the week up to 2,000 are sold. Similar figures are reported for the Miami Theatre, top run house on the main street of Miami.

CARIB PATRONS TOO WELL FED

"The only reason we don't have them in the Carib is because people are too well-stuffed from dining on the boulevard," Myers says. "Hot dogs are especially good in areas where people are perpetually hungry. On the whole, they fit into the low or middle-income bracket."

Wherever hot dogs were added to the indoor concessions beverage sales increased between 15 and 20 per cent.

Over-all concessions sales increased, also. The circuit averages around 12 cents per patron, ranging from five cents at a top house where people are not so hungry, up to around 18 cents in the neighborhoods catering principally to children.

Van Myers recommends careful buying practices to insure the greatest profit.

"Our hot dogs and buns are not bought centrally because it would be impossible to service all of our units daily with such perishable items. Therefore, these are ordered by the individual managers, with the contract price controlled by the main office. We get an inventory every day from every theatre, so we are able to check to make sure that every theatre has sufficient supplies on hand. Our circuit quantity is of such volume that we get the best possible discount. However our hot dogs and buns are delivered daily to maintain freshness and quality."

FIGURES PROFIT AT 7½ CENTS

Selling the hog dog for 20 cents, Van Myers figures the margin of profit is 7½ cents.

The hot dog machine used in the Wometco Theatres is enclosed in glass with a number of rotary spindles. The spindles hold about 72 hot dogs. Small and compact, the machine requires only about 18 inches of counter space. Where theatres do a big volume in hot dogs, at least two machines have been installed. Greer Enterprises manufactures the unit.

CONDIMENTS USED WITH HOT DOGS

Mustard
Pickle Relish
Catsup
Chili
Barbecue Sauce
Kraut
Horseradish

TORONTO

Sampling Is a Successful Introduction Technique

Indoor theatres of average size in Toronto are now selling 180 to 200 pounds of hot dogs a week, averaging $1 per pound profit. This represents mostly new business, for all theatres adding hot dogs have increased per patron selling, according to Clifford Oates, supervisor of restaurant and concessions sales for Shopsy's Foods, Ltd., which services the theatres.

Shopsy's has put on a four-year, vigorous

Continued on following page

Sampling party at Toronto Theatre

Something Brand New!

Servemaster's

SERVETTE 700

POPCORN WARMER

Designed specifically to fit both cafeteria or self service concessions stands

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Check these outstanding features:

- **Streamlined Reversible Chrome Top**
  Ideal for either cafeteria service or self service
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  Complete heating assembly easily removed for servicing
- **Greater Storage Capacity**
  Will hold 440 boxes of popcorn
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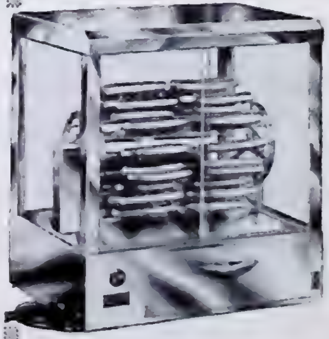
ONLY
$295
This is the best dollar investment in popcorn equipment.

Put a Sizzle in Your Hot Dog Sales with



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Roto Grille

HOT DOG BROILER

Records prove the most effective Hot Dog Merchandiser available.

The ROTO GRILLE is ideal for small locations yet geared to the largest operations.

DRIVE-IN THEATRES
Here Roto-Grille is used in conjunction with auxiliary bun warming equipment already on hand.

INDOOR THEATRES
Roto-Grille is a complete hot dog operation in itself in the indoor theatre.

Immediate Delivery!

Contact Your Regular Theatre Supply Dealer or Write to

HOLLYWOOD Servemaster COMPANY
114 West 18th St.
Kansas City 8, Mo.

HOT DOGS

Continued from preceding page

campaign on hot dogs in indoor theatres which is now paying off in a big way. Whenever the item is introduced in a theatre they start off with free hot dogs for all patrons, sometimes for two full days. Thus, everyone is made aware that the hot dogs are available.

Other merchandising techniques include backbar and counter signs, a trailer of which the last ten per cent features hot dogs, and display-type equipment. Oates leaves the choice of equipment to the theatre concessions manager, but insists that sales are greatest where patrons can see the hot dogs revolving or rolling on a spindle or grill. With modern equipment there is no cooking smell which might prove offensive to some patrons of the indoor theatre.

The Toronto theatres sell a 1¾-oz. hot dog, all beef, for 15 or 20 cents.

Oates says, "The hot dog is coming into its own, for it can be eaten anywhere. In Toronto you see people in mink coats eating hot dogs, not only in theatres, but at the metropolitan opera, Shakespearian festival, and summer theatres. The Class A houses which have put in the hot dogs have been absolutely amazed at the results.

"There are many patrons, also, who enjoy hot dogs and drinks before entering the theatre auditorium, going to the show straight from work, and having dinner afterward."

Oates mentioned that in some localities the health department will require installation of a sink in a theatre concessions stand where hot dogs are to be sold. He thinks that theatre owners should not object; although the sink is not essential, it is a good idea to have one.

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HOT DOG MACHINES
Put Theatres into the
HOT DOG BUSINESS
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ART GREER
GREER ENTERPRISES, Inc.
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4. While the show is on, serve your Patrons TO their cars.
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CLEVELAND

Hot Dogs Now Rank Second To Popcorn in Cleveland

While popcorn is the biggest item sold at theatre concession stands, theatre owners canvassed for a statement, agree that moneywise hot dogs are their second most profitable item.

Most drive-ins in this area sell hot dogs. At the present time only a few—not more than ten—indoor theatres sell this item. There is a potent reason, however, for reluctance on the part of the theatre owner to add hot dogs to the "menu" because in order to sell hot dogs in Cleveland, a restaurant license is required. This license costs $18 a year. License to sell present standard items is $8 annually. Sale of hot dogs in conventional theatres is confined to grind houses and those with action picture playing policy.

Most of the drive-in theatre owners contacted report they get eight weiners per pound. These sell at either 20c or 25c including bun and the usual relishes — mustard, horseradish, etc. Manager Ben Hirschberg of the East Side Drive-In, Cleveland, cooks his hot dogs on an open electric grill. Patrons can see the operation and know they are getting freshly cooked dogs. Also they are induced by the sight and the smell to buy them even though they had no such idea when they came to the concession building.

"Hot dogs are a very good item," another drive-in circuit owner reports. "We sell them in both indoor action theatres and drive-ins. For indoor houses we use both a rotisserie and a steamer, but we find the rotisserie increases our hot dog sales because of the power of suggestion. To increase the hot dog sales many wiener companies will supply an illuminated neon sign free of charge. This is also a sales booster because of the power of suggestion."

Herbert Ochs who operates a chain of seven Canadian theatres and several more in the States says hot dogs constitute a very big percentage of his concession sales.

"We used to buy nine franks to the pound and sell them for 20 cents. But once we introduced 'footlongs,' which come six

Continued on page 24

FREE ARMOUR INTERMISSION SHORTS for Drive-Ins

They're sales-tested!

These one minute *color* food films have increased concession sales from coast to coast!

Concession owners and drive-in operators from Maine to California report concession business picks up 25% . . . 33⅓% . . . and more over the previous year when they show Armour's colorful intermission shorts. Think what such increases would mean in dollars and cents to *you!*

There are 11 different films. And remember—they're all loaned to you by Armour and Company *free* of any rental charge. All you pay is return postage. Mail the coupon for complete information and illustrated folder today.

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Fresh and Smoked Sausage Dept., Box B3
Union Stock Yards, Chicago 9, Illinois.

Please send me your folder with complete information on Armour and Company's intermission shorts.

Name______________________________

Theater Address______________________________

City________________State________________

HOT DOGS

Continued from page 22

to the pound and are twelve inches long at 30-cents our sales for the senior size jumped about 50 per cent ahead of the junior size. We use only pure beef franks and provide all types of condiments. Our catsup, mustard, horse radish, etc. are all in individual dispensers. This method prevents slopping the condiments over the counter or on the patron's clothes. The patron can take as much as he wants without danger of spotting himself. Frequently we run a special, serving diced onions or raw sauerkraut as an inducement to buy the 'footlongs.' We serve the hot dogs wrapped in waxed paper, together with a paper napkin. In our circuit we use the roller grill sold by National Theatre Supply Co. and also the Glenray barbecue machine.

"Our junior size 20-cent franks, are all barbecued on the Glenray machine. The display in motion attracts attention, we find. We always prepare franks in advance of the first intermission, but keep the dogs rotating in the Glenray to attract attention even when the current is turned off. This stimulates impulse buying and increases our concession gross.

"The increased demand for the 'footlongs' has astonished all of us. While they are about 50 per cent ahead of the juniors on the average, in some instances their sales go as high as 65 per cent above the standard-size frank sale."

To increase the hot dog sale in indoor theatres, a rotisserie is recommended rather than a steamer because there is less odor with this type of operation, theatre owners contend.

To sum up, the opinion prevails that moneywise, hot dogs are the second most popular concession stand item. They run a close second to popcorn. Quantitywise, soft drinks hold second place.

ALBANY

Hot Dogs Steamed, Then Grilled to Speed Operation

The merchandising of hot dogs at drive-in theatres in the Albany exchange district generally follows tested and proved techniques. Emphasis is laid on display, such as the infra-ray rotating grills used at stands operated by Tri-State Automatic Candy Corp.

This company also employs a pattern of its own, in boiling frankfurters 90 to 180 seconds, before grilling them. This assures a hot frank, even in rush periods when time for grilling may be limited. Normally, five minutes are required to grill a "dog." The boiling in no wise affects the flavor of the grilled product.

Mustard and relish are the two dressings on tap at automobile theatres of the territory. A few customers at Tri-State stands ask to have their hot dogs dipped in barbecue sauce (prepared for hamburgers), Assistant Manager Ken Farrar said. The request is granted, although the practice is not general in serving frankfurters. It tends to slow up the operation. Chili sauce, dispensed with hot dogs in some other parts of the nation, is not a staple at Albany area drive-ins.

The percentage of customers buying hot

Continued on page 28

"More and more outdoor operators are switching to—
popsit plus!
with butterlike flavor!"
says Larry Goldmeier..president, Poppers Supply Company, Philadelphia, Pa...one of the largest firms in the field, covering the entire Eastern Seaboard.

Mr. Goldmeier says, "POPSIT PLUS gives popcorn a flavor and color that makes it easier to sell. Concessionaires, carnival men and drive-in theatre operators tell us POPSIT PLUS leaves fewer duds in the bottom of their poppers. And because it's liquid, it's easy to pour, measure and store."

Outdoor concessionaires like POPSIT PLUS, too, because it's an all-purpose oil, wonderful for frying hamburgers, french fries, seafood and chicken. No wonder sales of POPSIT PLUS keep climbing!

Try POPSIT PLUS yourself for just one week. You'll make it your regular and only popping and frying oil.

popsit plus!

popsit plus!

Made Only of Pure Peanut Oil

LIQUID POPCORN SEASONING

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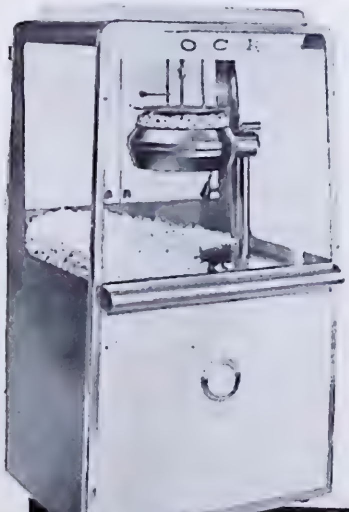
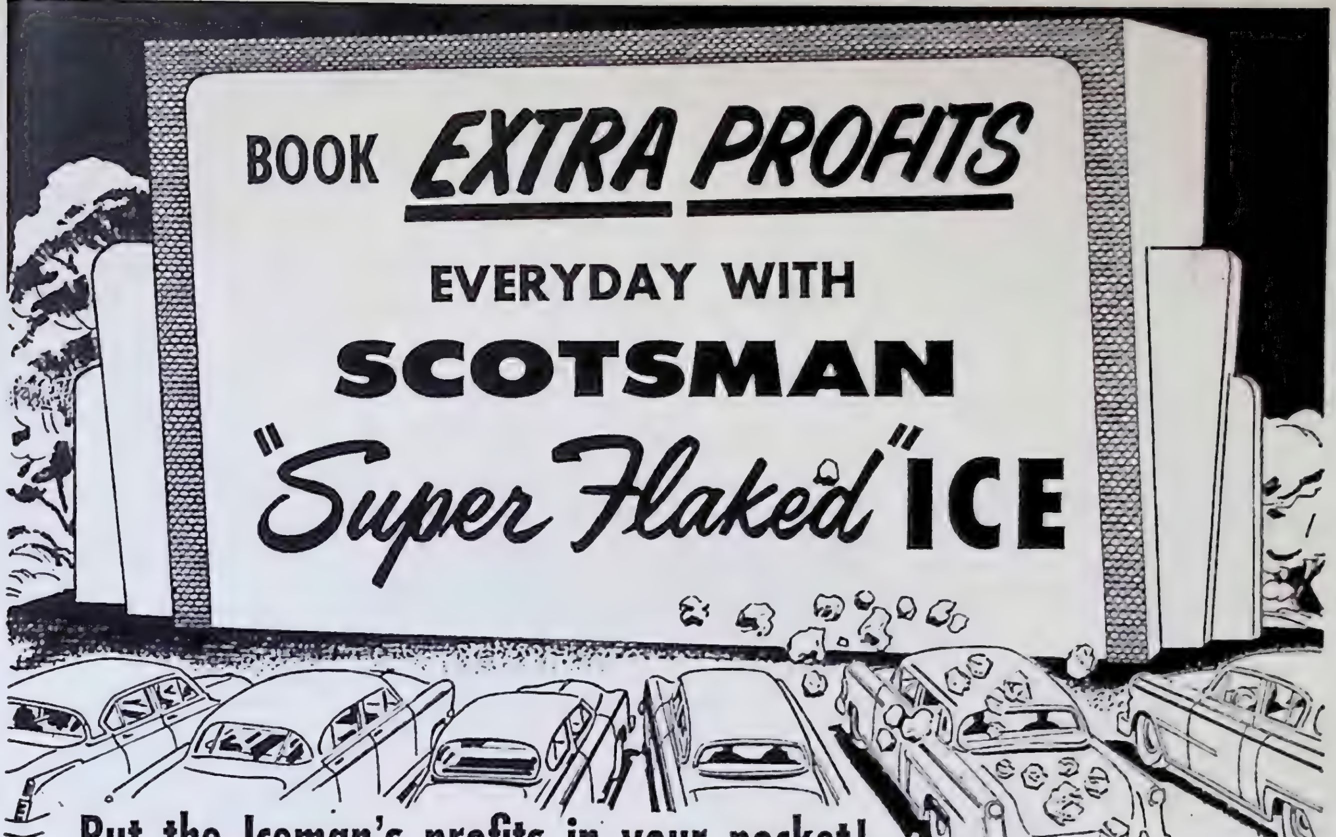


Styled for Sales
Engineered for Profits



Put the Iceman's profits in your pocket!

SCOTSMAN
Super Flakers

make the perfect flaked ice for every use!

DRIVE-IN OR INDOOR

Save up to 90% on ice costs . . .

You save hundreds of dollars every year with SCOTSMAN and make bigger profits from your refreshment counters! These savings and profits are made possible by the SCOTSMAN "Super Flaker"—the automatic ice machine that actually pays for itself in many cases in less than a year and pays you a profit year after year. All the ice you need—automatically as you need it. No high waste melting. No uncertain deliveries.

SCOTSMAN ice used in your theatre saves money because it reduces ice costs up to 90%. Scotsman ice goes further because it is hard and dry—never "mushy". It is as pure as the water you drink. Scotsman ice saves additional money on expensive syrups and makes a more refreshing drink for less money.

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Constant national advertising of constant
quality makes CANADA DRY Beverages
the choice of millions at home
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Give them the flavor they like-

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bars acclaimed by
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COCONUT—new star! Rich milk chocolate packed with crisp toasted coconut.

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Milk, Almond and Crunch available in 5¢, 10¢ and larger sizes. Coconut 10¢ size only.

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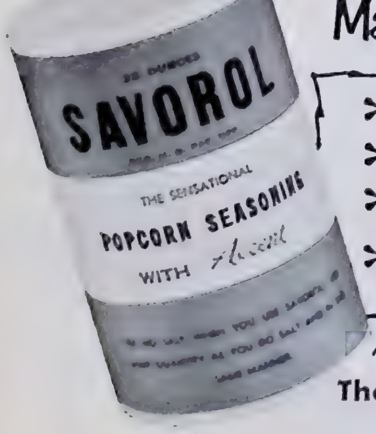

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Makes popcorn 4 ways better!

- ✱ Adds delicious buttery flavor
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- ✱ Accentuates and intensifies all these wonderful flavors

AVAILABLE AT ALL GOOD POPCORN SUPPLY DEALERS

The Savorol Co., Popcorn Bldg., Nashville, Tenn.

Continued from page 24

dogs at such theatres varies. Farrar estimated it at 40 to 50 per cent. He pointed out this is difficult to ascertain, inasmuch as one or two persons may be purchasing the food-drink needs for occupants of an entire car.

Farrar believed that adults may be bigger purchasers of hot dogs than children, who in certain cases "prefer soda or popcorn." Tri-State records indicate that hot dog sales are higher in rural areas than in more urban ones, although this trend may not be absolute. One possible explanation is that rural drive-in patrons are less exposed to hot dog stands and displays than are city folk.

The national drive-in average, for hot dog sales, on the refreshment dollar, is said to be 25 per cent. The Albany figure approximates that. It fluctuates with weather and other angles.

Use Proper Heat

For the indoor theatre exhibitor: hot dog grills usually have high, medium and low speeds. If started at the proper heat recommended by the manufacturer, with the heat gradually increased, there will be no odors. This is one phase of indoor hot dog selling which requires special training of the concessions attendant.

Good display is an important factor in selling hot dogs. Rotating grills, rollers, infra-red heating are excellent merchandising aids.

INTRODUCING THE NEW 1955 Self-Contained
100-Gallon Per Hour Capacity

With all stainless steel liners.

HEAVY DUTY "SODAMAKER"

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Super Puff
POPCORN
POP
CORN

The variety of bags with which exhibitors can merchandise concessions items is virtually limitless. There's a bag especially designed for each product, and they come in wax papers, aluminum foil, glassine, Kraft and many other materials. The bags shown here are from the catalog of the Rex Specialty Bag Corp., which specializes in the concessions market.

THE RIGHT BAG DOES A BETTER SELLING JOB

No Matter What the Concession Item, There's a Particular Bag to Meet Its Special Requirements

By IRVING A. SINGER*

An attractive bag can be a great merchandiser. Field tests have shown that a smart, colorful bag can boost sales of any type of food item which an exhibitor offers. And, when the attractiveness of the bag is coupled with a practical design for the particular food it is intended to service, the theatre concessions department has added a real salesman to its force.

Bags now carry attractively printed designs in color, aimed for the greatest sales appeal, and exhibitors can for very little extra cost get special imprints for their particular situation. As a matter of fact, many circuits and smaller operators are using the special imprint as a means of achieving perfect control of popcorn bags and other items which are sold in bags.

Bags are engineering jobs. A specialty bag, for example, is not placed on the market unless a great deal of thought has gone into the design, the kind of paper used, and how it best will serve the purpose for which it is intended. Thus, you will find hot dog bags in several sizes, to fit all present equipment. There's even a special slit one-side bag to handle grilled hot dogs which are sliced down the long side. The slit also creates a boat container and helps eliminate the use of paper napkins.

Exhibitors who are turning to the deep fat fry items such as French fries, shrimp and egg rolls and fish sticks—to such a baked item as pizza pie—or have introduced hot, buttered corn will find bags available in special sizes and in papers particularly suited for the individual food to be placed in the container. The more widely used of these bags are in dry wax paper or glassine, but more recently there has been a real interest in aluminum foil bags. These run higher than the paper bags but they possess advantages which many exhibitors feel justify the extra expense. For example, these bags have a grease-proof liner which creates a bag within a bag. This in turn, also acts as insulating factor which is important in the case of food which must be prepacked to overcome the "short break" problem. The aluminum foil is able to seal in both flavor and crispness for two to three hours. In addition, the foil provides maximum portection against soiling of hands and clothing of patrons.

Among the types of bags which are available are the following:

HOT DOGS: Bags in large and small sizes are available, made of specially treated dry wax which retains the moisture of the hot dog when put into warmers. There is also a pure aluminum foil bag backed with a high plastic glassine liner, especially designed for drive-in use as it will retain the heat and seal in the flavor.

HAMBURGER and SANDWICH: Practical for pre-packing sandwiches or hamburgers is a dry wax bag, 6x¾x6½, which is just large enough to comfortably hold the sandwich. There also is an aluminum foil sandwich bag, in which the foil is backed to bleached Kraft paper, the advantage here being the ability to seal in flavor and crispness for several hours. In addition, there is a sandwich bag which is slit down the long side. This style is preferred by some operators, but it is a matter

Continued on following page

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*Mr. Singer is vice-president of Rex Specialty Bag Corp., manufacturers of bags exclusively for the concessions industry.

DRIVE-IN OPENING SOON!

Are you really ready to open for the season?

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You have probably already taken care of your concession equipment, housekeeping, personnel and personnel training.

But, have you solved your merchandising problems? If not, here's the easy way to have the kind of planned merchandising program that pays off in increased popcorn sales and more profits.

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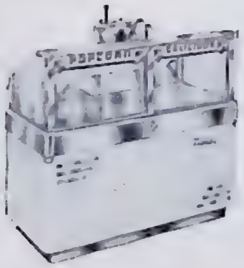
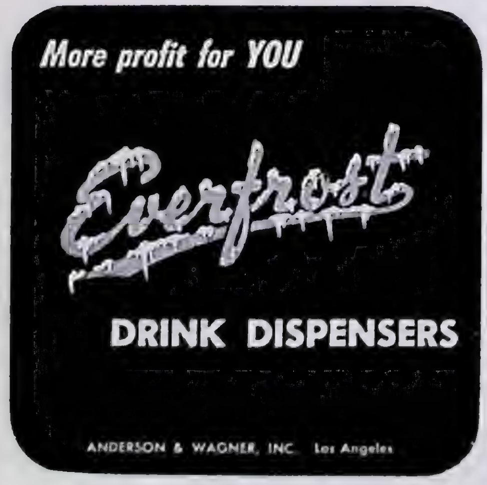
ACT NOW! Contact your Manley representative or write direct for complete information about this new, exclusive Manley Merchandising Service. Don't delay . . . really be ready for your spring opening!

MANLEY SUPER STADIUM . . . ideal for drive-in operations. Built to fit right into your present layout. Write today for full information on the Manley Super Stadium and the free Manley Merchandising Service for supply customers. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Mo. Address Dept. BO-355




More profit for YOU

Everfrost

DRINK DISPENSERS

ANDERSON & WAGNER, INC. Los Angeles

THE RIGHT BAG

Continued from preceding page

of opinion as to which works better in different types of operations.

FRENCH FRIES: French Fry bags are of glassine which makes them easier to handle and for patrons to carry because the grease will not penetrate to reach hands and clothing. There are sizes to handle all unit price ranges. There is also an aluminum foil bag which has an inner lining of glassine. This has been popular at drive-ins, particularly with patrons who like to carry a bag of French fries back to the car, and who want them to stay hot and crisp.

POPCORN: There is a great variety in bags for popcorn, both in material used and in sizes. We have found our pillow-type bag made of specially treated, dry wax to be a popular outdoor item. One of the reasons for this is that due to the narrow bellows in the bags, the bags can be stacked one on top of another. Also the bags can be turned down at the top to make a perfect enclosure. There are noiseless bags, and jumbo size bags, and bags with all types of sales messages imprinted on them, and it is up to the exhibitor himself to determine which will best serve his purpose.

The newest style for popcorn bags is the aluminum foil pillow-type bag, with a backing of bleached Kraft paper. This was placed on the market particularly to serve drive-in needs, because the popcorn can be prepacked and kept hot three to four hours when sealed by bending over the top of the bag.

The aluminum foil bag is also excellent for buttered, hot popcorn, and bags with the special hot, buttered imprint can be obtained.

In addition, there are any number of specialty bags. I might point to two which our firm manufactures. One is a bag to hold from three to five pounds of bulk pre-popped corn and the other is a wax disposal bag for cup vending machines. This is a large container which can be placed in the waste chute of the machine, and which will hold the liquid residue from 24 to 36 hours.

Bags for concessions merchandising have come a long way since the first bags of five-cent popcorn were sold in the Nickelodeons. As a matter fact, there has been great improvement in styling and materials in just the last few years. The introduction of the aluminum foil bags has been a decided forward step. Experiments continue. As theatremen expand their refreshment services, add new items, and insist upon providing the best in containers, the manufacturers will come up with the bag best suited for the particular service it is intended to provide.

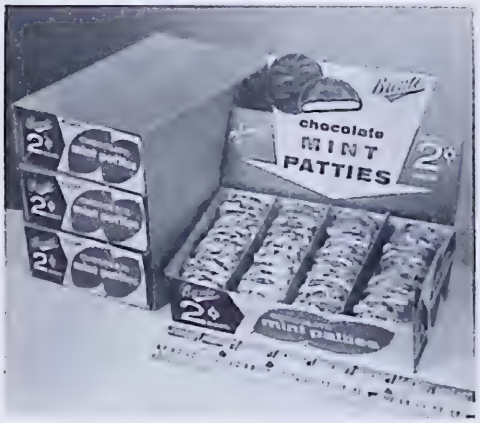
Heide ®
JUJYFRUITS
Nationally Advertised

HENRY HEIDE, INC. - NEW YORK, N. Y.

The NEW Patented SPEED-SCOOP
Three times more efficient. Scoop and pour a bagful of popcorn in one single easy motion. Made of light, stainless aluminum. Cool hardwood handle. Perfectly balanced for maximum efficiency and speed. Only $2.50 at your Theatre Supply or Popcorn Supply Dealer.

SPEED-SCOOP
109 Thornton Ave., San Francisco 24, Calif.

New Display Pack for Mints



The new 40-count display box, shown above, which is used for the two-cent chocolate mint patties produced by the Bunte Bros. Chase Candy Co. has proved popular by effectively creating sales. The new type of packaging has a simple design of chocolate, green and white and features a picture of the mint in the upper left hand corner for extra eye appeal. Another popular aspect of the box is its small size of only 6½x4 inches. The boxes are sold in units of three, packed in a chipboard sleeve, enabling the exhibitors to sell a 120-count unit rather than the former 80-count box. Further the boxes can be rotated more often.

The design and construction of the power-converter-equipment for public address equipment, theatrical sound equipment and television equipment are the same in many respects.

Theatre Maintenance
. . . Questions and Answers

This regular Modern Theatre feature is conducted by Dave E. Smalley, contributor to many important magazines on maintenance and editor of Better Maintenance Magazine. Questions from exhibitors are welcomed. Address them to Theatre Maintenance, The Modern Theatre, 825 Van Brunt Blvd., Kansas City 24, Mo. Enclose stamped, self-addressed envelope for personal reply.

? CLEANING STAINLESS STEEL

We have quite a lot of stainless steel in our concession stand. Although it is supposed to be stainless it has become discolored in places. How can it be cleaned?

A If stainless steel is cleaned regularly with soap and water, it is not likely to become discolored. While it is relatively stainless, in that ordinary stains are only on the surface, if neglected, an accumulation may form which will require the use of stainless steel wool, always rubbing in the direction of the polishing lines. Never use ordinary steel wool or steel wire brushes on stainless steel. Acids cause discolorations on stainless steel and should be avoided.

? THINNING FLOOR WAX

Is it ever advisable to thin floor wax before applying it? The directions on our wax do not say so, but we are told it is the thing to do.

A By thinning the floor wax you reduce the amount of wax on the floor and likewise the results obtained from waxing. We assume you are using a water wax but the same condition exists if you thin a solvent-type wax. Some water waxes are made with a high solid content and by adding water they are reduced to the consistency of the average wax. However, unless the manufacturer recommends diluting his wax, you may expect less satisfactory results than by using a wax made with a lower solid content. Water added at the factory is a part of the processing which cannot be done as well by afterwards adding water to the finished product. The finish of thinned wax will suffer in the matter of gloss if in nothing else.

? USING VACUUM CLEANER TO OPEN DRAINS

We have been told that stopped up drains in our wash room can be opened up with a vacuum cleaner. We have tried it without success. How is it done?

A It can be done either by suction or by blowing, or alternately by each. However, the pressure must be confined, for the process to be effective. A rubber cup, similar to what is often called "Plumbers Friend," made especially for using with a vacuum cleaner, is available from some vacuum cleaner manufacturers. However, you may be able to make your own with a regular "Plumber's Friend" by removing the wooden handle and cutting a hole through the bottom of the handle slot in the cup. Then insert a connector (available with nearly all vacuum machines) or a short piece of light pipe and connect the rubber cup with the vacuum hose.

? STEEL WOOL ON VINYL TILE

Recently we installed a vinyl plastic tile floor in our lobby. It has become somewhat marked up and our usual cleaners fail to remove the marks. We have thought about using steel wool under our floor machine, along with the cleaner, but the contractor who installed the floor told us we should not use steel wool as it might damage the floor. Can you advise us?

A Out of 17 manufacturers of vinyl flooring recently consulted only two or three have objected to the use of steel wool and most of them recommend it. We feel quite sure you can use it safely with your regular cleaner. We suggest No. 1 grade for spot cleaning the vinyl plastic flooring in your lobby.

NOW . . . SERVE
HOT CHOCOLATE
FASTER
THAN COFFEE

HOT CHOCOLATE

and it's easier to make, too!

My customers appreciate our fast service and they compliment me on the excellent quality of the chocolate. The boss says we're pouring more hot chocolate than ever before, and every time we open the faucet we pour another cupful of profit!

With this 2-gallon chocolate dispenser, I can now serve as many as 50 cups of hot chocolate . . . one after the other as fast as I can fill the cups, or a few at a time over an entire day. The last cup is always just as hot, fresh and delicious as the first, thanks to Dial-A-Heat temperature control and automatic agitation.

The dispenser takes only 12" of back bar space. It's easily cleaned in a matter of seconds. Meets all Board of Health requirements, is UL approved and fully guaranteed. Available with automatic agitator (Model A-170) or built-in manual agitator (Model C-256).

Be wise, get ready now to cash in on profitable fall and winter chocolate business! Order from your local supplier or mail this coupon.

you just can't miss with equipment like this!

Helmco-Lacy

7446 W. Lawrence Avenue
Chicago 31, Illinois

Helmco-Lacy Co., 7446 W. Lawrence Ave., Chicago, Ill.

I'm interested in your Hot Chocolate Dispensers

☐ Rush me the name and address of my nearest supplier

☐ Send me complete price and product information

NAME____________________

ADDRESS____________________

CITY__________ZONE____STATE______

Fourth of a Series on Leading Sound Equipment

STEP-BY STEP SERVICING OF SOUND SYSTEMS

4. Maintenance of Ampex Sound Head, Speakers, Pre-Amplifiers

By WESLEY TROUT

Wesley Trout

In this fourth article on leading sound systems, you will find some interesting data on Ampex systems, both single and four-channel equipment. We are sure you will find the text and picture of the Ampex optical-magnetic sound transfer box very interesting. This is the "heart" of the new all-purpose optical-magnetic system, and it contains all the necessary controls right at your fingertips.

We have fully covered the installation of Perspecta sound system in a previous issue of Modern Theatre. The installation of this unit is very simple and can be done in a few hours, in most situations.

The installation of stereosound is not too complicated, but each job is a tailor-made one. Not every equipment will fit any type of auditorium without some careful planning nor will any type of anamorphic lenses work in every situation, despite claims made by manufacturers.

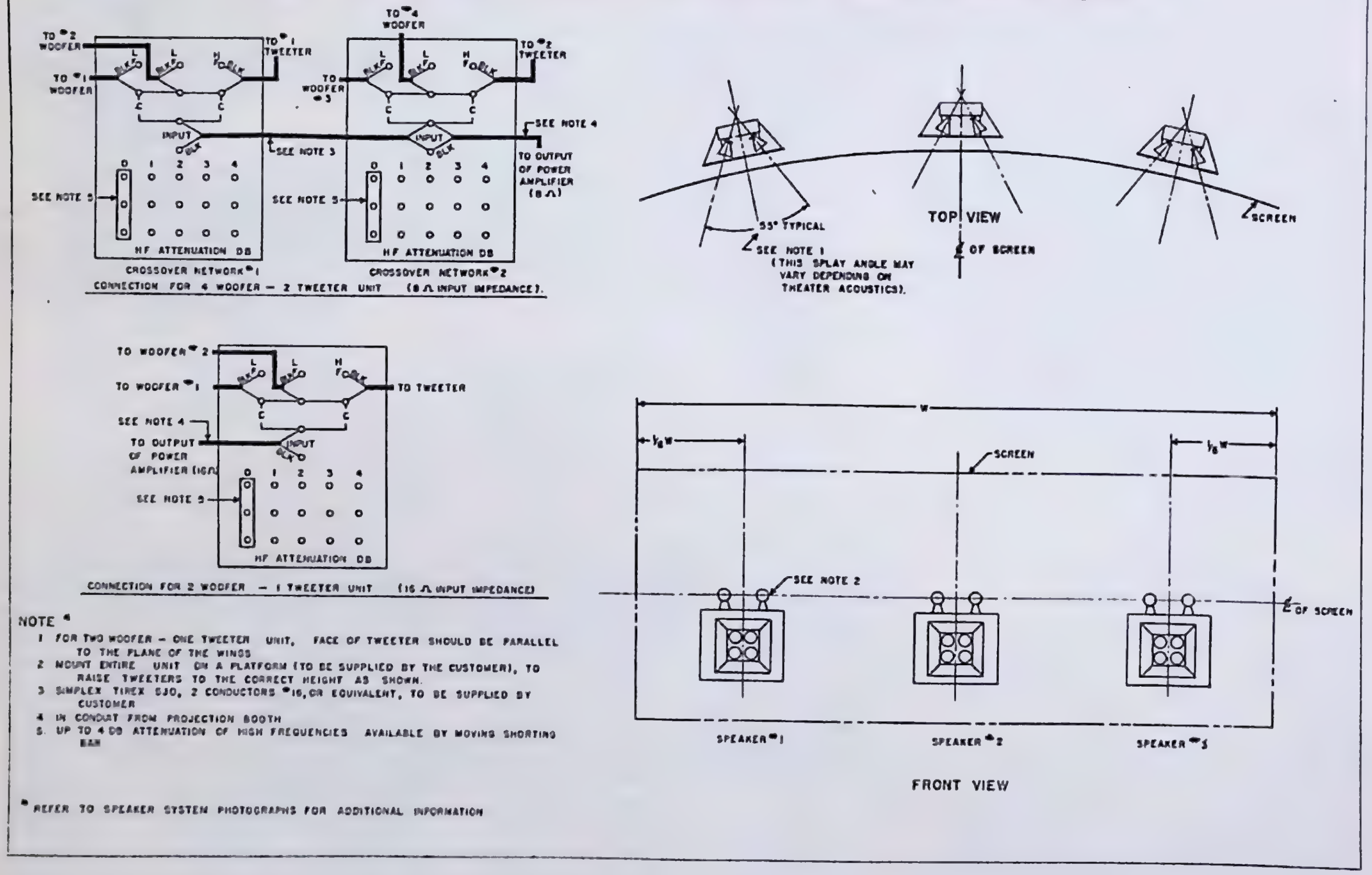
There are a few very rare cases where low intensity lamps will give fair illumination with a metallic screen for wide-screen presentation, but will this illumination be sufficient when the screen is six or 12 months old? *The answer is NO! Consult an engineer before purchasing and installing equipment.*

In order to intelligently service Ampex sound systems, one should have the correct voltages necessary at various points in the system, any model, and, of course, schematics showing location of various components, circuits, etc. We understand the company is very cooperative and glad to furnish data when equipment is installed. In this article we will cover all the important points about various models, and general maintenance.

Some time ago, the writer made some special trips to inspect several Ampex installations and was very much pleased with the rugged construction of the sound heads, amplifiers and speakers. The sound reproduction was exceptionally good and clear (magnetic sound). A test reel of various recordings, such as piano, violin, organ, flute and singing, was run and the reproduction was everything one could ask for: crisp, clear notes, with all the frequencies faithfully reproduced, and "flutter"-free operation.

If the projection staff has some radio,

Stage Speaker Installation and Wiring Theatre Sound System


TO #2 WOOFER
TO #1 WOOFER
TO #1 TWEETER
TO #4 WOOFER
TO WOOFER #3
TO #2 TWEETER
L
H
BLK
C
INPUT
SEE NOTE 3
SEE NOTE 4
SEE NOTE 5
TO OUTPUT OF POWER AMPLIFIER (8 Ω)
0 1 2 3 4
HF ATTENUATION DB
CROSSOVER NETWORK #1
CROSSOVER NETWORK #2
CONNECTION FOR 4 WOOFER – 2 TWEETER UNIT (8 Ω INPUT IMPEDANCE).
55° TYPICAL
SEE NOTE 1 (THIS SPLAY ANGLE MAY VARY DEPENDING ON THEATER ACOUSTICS).
TOP VIEW
℄ OF SCREEN
SCREEN
TO WOOFER #2
TO WOOFER #1
TO TWEETER
TO OUTPUT OF POWER AMPLIFIER (16 Ω)
CONNECTION FOR 2 WOOFER – 1 TWEETER UNIT (16 Ω INPUT IMPEDANCE)
W
1/8 W
SEE NOTE 2
℄ OF SCREEN
SPEAKER #1
SPEAKER #2
SPEAKER #3
FRONT VIEW

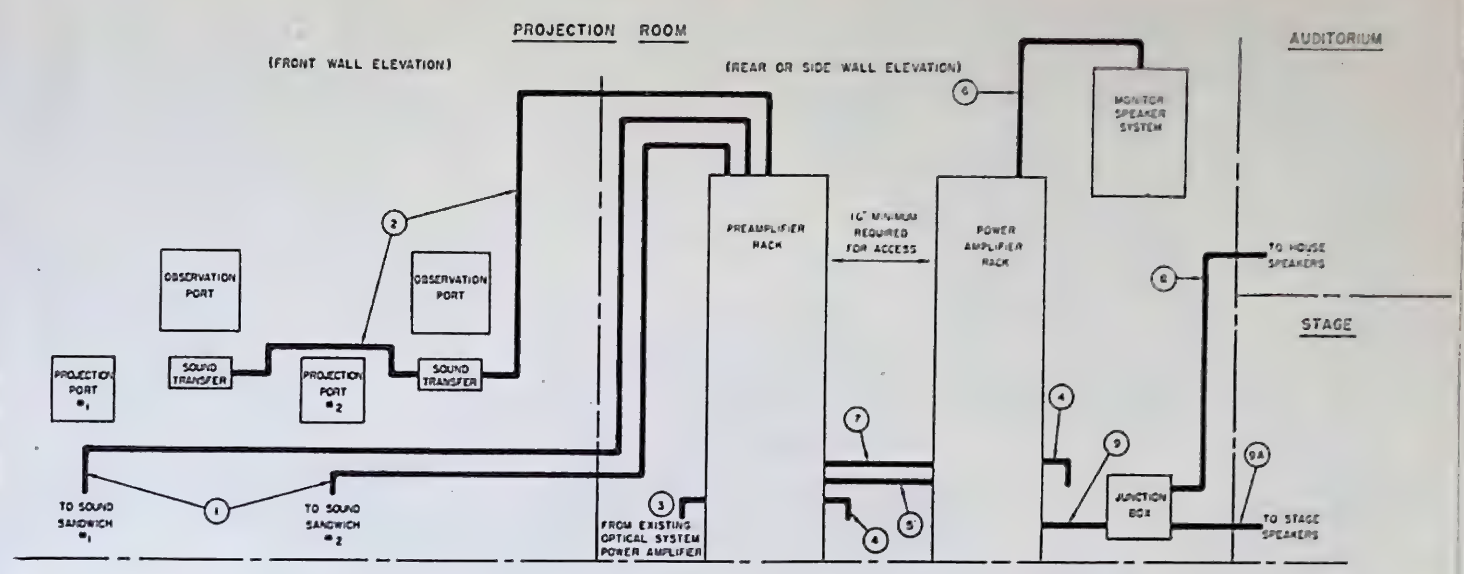
NOTE *

1. FOR TWO WOOFER – ONE TWEETER UNIT, FACE OF TWEETER SHOULD BE PARALLEL TO THE PLANE OF THE WINGS
2. MOUNT ENTIRE UNIT ON A PLATFORM (TO BE SUPPLIED BY THE CUSTOMER), TO RAISE TWEETERS TO THE CORRECT HEIGHT AS SHOWN.
3. SIMPLEX TIREX SJO, 2 CONDUCTORS #16, OR EQUIVALENT, TO BE SUPPLIED BY CUSTOMER
4. IN CONDUIT FROM PROJECTION BOOTH
5. UP TO 4 DB ATTENUATION OF HIGH FREQUENCIES AVAILABLE BY MOVING SHORTING BAR

* REFER TO SPEAKER SYSTEM PHOTOGRAPHS FOR ADDITIONAL INFORMATION

These sketches show how to make speaker installations for Ampex sound systems; the instructions on arrangement of three-speaker units (distance apart and height) apply to all other systems too. The placement of high frequency loudspeakers, for wide auditoriums and balcony, has been discussed in previous articles. With single-track magnetic sound, only center speaker is used, but, regardless of single or three-channel stereosound installation, all speakers should be of the highest quality for good reproduction of all frequencies. It is best to employ a sound engineer for the installation.

Block Diagram of Conduit and Wires for Ampex Sound System



GENERAL NOTE: MINIMUM CONDUIT SIZES ARE SPECIFIED. USE EITHER RIGID OR FLEXIBLE CONDUIT, DEPENDING ON LOCAL ORDINANCES. ALL WIRE, CONDUIT AND JUNCTION BOXES SUPPLIED BY CUSTOMER EXCEPT WHERE OTHERWISE SPECIFIED. ALL CONDUIT KNOCKOUTS ARE AT TOP REAR OF RACKS

① SANDWICH CABLE – 7 PAIR, TWISTED, DOUBLE-SHIELDED, 60 FOOT LENGTH SUPPLIED BY AMPEX WITH CANNON DA-15P CONNECTOR AT SANDWICH END. 3/4 INCH CONDUIT

② 7 CONDUCTORS #18 AWG. FOR RUNS IN EXCESS OF 100 FEET USE 5 CONDUCTORS #18 AWG AND 2 CONDUCTORS #16 AWG. (USE #16 ON TERMINALS 6 AND 7 OF TS-601 IN SOUND TRANSFER BOX) 3/4 INCH CONDUIT.

③ 2 CONDUCTORS #12 AWG OR LARGER. 1/2 INCH CONDUIT

④ 2 CONDUCTORS FOR 105–125V AC @ 20 AMPS PER RACK 1/2 INCH CONDUIT TERMINATE THIS CONDUIT AT LAST (EXTREME RIGHT) KNOCKOUT

⑤ PREAMPLIFIER OUTPUT – 7 PAIR, TWISTED, DOUBLE-SHIELDED THIRTY FOOT LENGTH SUPPLIED BY AMPEX 3/4 INCH CONDUIT STRAP THIS CONDUIT OR THE ITEM ⑦ CONDUIT TO COLD WATER PIPE GROUND.

⑥ 5 CONDUCTORS #20 AWG 1/2 INCH CONDUIT

⑦ 3 CONDUCTORS #12 AWG OR LARGER 3/4 INCH CONDUIT

⑧ 1 PAIR, 1/2 INCH CONDUIT THESE LINES TO THE HOUSE SPEAKERS MAY BE RUN IN THE SAME CONDUIT WITH THE STAGE SPEAKER LINES, AND THEN RUN FROM STAGE OUT INTO THE HOUSE, IF THIS IS MORE CONVENIENT. WIRE SIZE PER TABLE BELOW IN ITEM ⑨

⑨ (9A) 4 PAIR (ITEM (9A) IS 3 PAIR IF HOUSE SPEAKER LINES ARE RUN SEPARATELY AS SHOWN). TABLE BELOW GIVES MAXIMUM PERMISSIBLE PAIR LENGTH (SUM OF LENGTHS OF EACH CONDUCTOR IN PAIR) FOR 1 DB LINE LOSS AT GIVEN SPEAKER IMPEDANCE. CONDUIT DIAMETER DEPENDS ON WIRE SIZE SELECTED

WIRE SIZE (AWG)	MAXIMUM PAIR LENGTH (FEET)	
	8 Ω SPEAKER	16 Ω SPEAKER
#4	1600	3200
#6	1000	2000
#8	635	1270
#10	400	800
#12	250	500
#14	160	320

This is a block diagram layout of conduit and wires necessary for the installation of Ampex sound systems. The sizes of wires and conduit is also given in the layout. By following the instructions carefully you will have a very neat job and a good arrangement of the various units. I strongly recommend you first plan your layout before making installation, therefore, I have given you the dimensions of the various units for almost every leading sound system.

particularly audio, experience, it can easily install the equipment, if necessary. However, it is best to employ a sound engineer for the installation and he will instruct the projectionist how to operate and service the equipment for best results. Frankly, the installing is not complicated but test equipment, test loops and some audio experience is a pre-requisite for best results. However, if manufacturer's data is carefully followed, plus our instructions in this department, no trouble should be encountered by the installer.

Space and Power Requirements—It is suggested that the suitability of the projection room should be checked before making installation. Before installing the various units, careful thought should be given to the layout of the equipment for easy servicing and for the projectionist's convenience. The main power feeders to the projection room must be of sufficient size to carry both the regular load of the projection arcs and other projection room equipment as well as starting load of approximately 25 amperes for the sound system. Provision is made for adjusting the AC power input to all units.

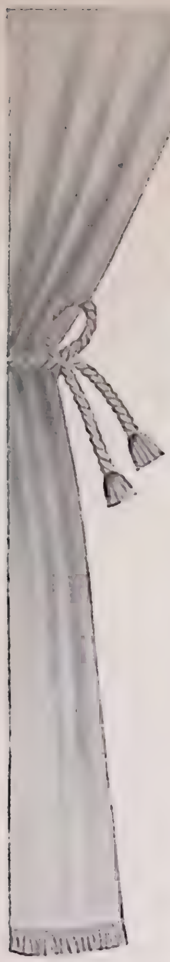
Magnetic Sound Head—Ampex sound head is very easy to install and no special tools are required. The procedures for installing the sound head are identical for all makes of projectors. Several sprocket changes, to accommodate the smaller sprocket holes on CinemaScope films, are required. These sprocket changes are required in both the projector and optical sound head. Also, depending on the make of projector, one of several spacers may be required for mounting the penthouse reproducer correctly on the mechanism. For the various makes of projectors, a complete kit may be purchased to make the necessary sprocket changes, etc.

This sound head, as with other makes, must be perfectly aligned so the film will travel in absolutely a straight line from the upper magazine, down through the sound head, into the mechanism, and down through the optical sound head and lower magazine. In previous articles, we have covered, in detail, how these sound heads should be perfectly aligned.

When using standard optical sound film, thread directly through the penthouse reproducer so that film runs between the entrance and exit rollers, bypassing all other elements in the magnetic sound head. Thread normally through the projector mechanism and the optical sound head for photographic sound reproduction.

Ampex penthouse reproducer uses a single, large sprocket with the standard-size sprocket teeth for CinemaScope films; the pad rollers will latch in both open and closed positions, making threading very easy. The sprocket teeth should be cleaned with a stiff-bristle tooth brush; the components in the sound head should be cleaned daily with a soft, lintless, clean cloth. The pad rollers should always be adjusted the thickness of two films from the face of the sprocket, both in magnetic and

Continued on following page



Finest Lenses Are Needed for New Projection Techniques . . .

THE ANSWER

Cinema Raptars

THE WORLD'S ONLY PERFECTLY MATCHED PROJECTION LENSES

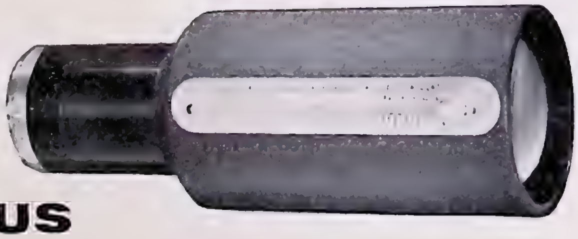
Today with the new movie techniques—CinemaScope, Vista-Vision, Wide Screen—exhibitors must have the finest basic lenses in order to give theatre goers sharp, clear pictures from edge to edge of the screen. There are no finer projection lenses made than Wollensak Cinema Raptars. (For CinemaScope these lenses are used with anamorphic lenses.) Cinema Raptars use six and seven element construction. Only with such a design is it possible to deliver full speed, edge-to-edge sharpness, and highest resolution. In addition, Cinema Raptars are the world's only perfectly matched lenses—focal lengths matched to within .0025! Marked as matched (twin) lenses. Speed ranges are f/1.9 in focal lengths from 2" through 5" and f/2.0 to f/2.7 in focal lengths to 7" . . . priced from $180 each.

WRITE for new literature fully describing these new Projection Lenses.

JUST PURCHASED NEW PROJECTION LENSES?

NEED ADJUSTMENTS FOR WIDE SCREEN?

WHAT TO DO WITH NON-ANAMORPHIC RELEASES?



Wollensak

VARI-FOCUS

a supplementary lens for all screen sizes

With the new Vari-Focus lens exhibitors can show all the current screen releases without buying a complete new range of short focus lenses. The Vari-Focus permits you to make adjustments for screen width . . . change the focal length of your standard projection lens quickly and easily. (See table.) The Vari-Focus is a supplementary lens which will produce any wide screen aspect ratio (non-anamorphic) when used in conjunction with a 3" to 6" projection lens. The resolution and picture quality will match those of the finest projection lens. Price $235 each.

Standard Lens	Variable Focus From
3"	2¼" to 1¾"
3½"	2¾" to 2"
4"	3¼" to 2¼"
4½"	3½" to 2½"
5"	4" to 3"
5½"	4½" to 3½"
6"	5" to 3½"

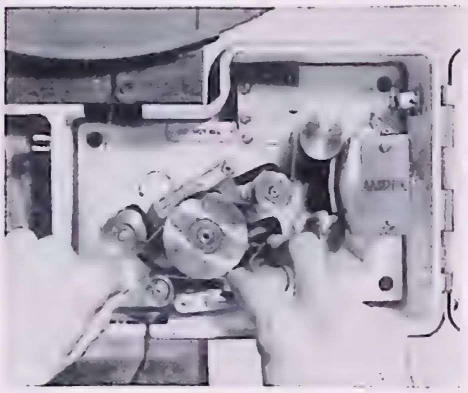
WRITE for new literature fully describing this supplementary lens. Wollensak Optical Co., Rochester 21, N. Y.

MASTERPIECES of Optical Craftsmanship by WOLLENSAK

Continued from preceding page

optic sound heads. The sound head is adjusted at the factory and should not need any further adjustment, and unless some component does require attention, leave it alone. *It is a very good idea to check the pickup head and stabilizers.*

The pickup head should be adjusted, when you are sure it needs it, as per instructions given on page 42, Modern Theatre, *issue December* 4, 1954. Only two test loops are necessary for making correct adjustment of pickup heads in any make of stereosound systems. Three important things to keep in mind when using magnetic sound: Use only good house reels, never "bloop" a magnetic head with a piece of metal that may be highly magnetized, always demagnetize the equipment if you have worked on it with screwdriver. *See* Modern Theatre, *issue January* 8, 1955, *about equipment for demagnetizing. The advice given in that issue applies to all makes of stereosound systems.*



Here is how to thread the Ampex sound head, or any other make using a single sprocket. Note that adequate room for the projectionist's fingers is provided. When the film is threaded in the manner shown, the length of the "loop" formed is automatically correct, tension adjusted for minimum "wow" and "flutter" and for maximum head service. It is sturdy and rugged in construction.

Sound Tracks—The sound tracks consist of a coating of four narrow bands (four-channel systems) of iron oxide particles, two at each edge of the glossy side of the film, on each side of the sprocket holes. One of these bands is about half as wide as the other three. No. 4 track is the sound effects and is only 29 mil and the other three tracks are 63 mil in width. *Single-track operation uses the standard* 63 *mil track.* The sound head and pickup head is the same for either single or four-channel sound system, *with necessary setup for either single, three or four-channel operation.*

NOTE—Magnetic sound is recorded on the film by passing it over a multi-channel magnetic recording head which leaves the iron oxide particles in each sound track permanently magnetized in a pattern corre-

Continued on page 37

For MORE INFORMATION on any Product Advertised in this issue or mentioned in the New Equipment and news pages or for copies of Manufacturers' Literature listed herein—Use Postcards Below.

READERS' BUREAU

NEW EQUIPMENT and DEVELOPMENTS

Briefed from the full description on page 50.

Key Number

ECONOMICAL ICE-MAKING MACHINE............P-1303
The Scotsman Super Flaker, an ice-making machine made by the American Gas Machine Co., offers a simple and inexpensive solution to ice supply problems. The machines are said to be easy to install and maintain and will produce ice flakes for as little as seven to ten cents per 100 pounds. Three different models are being manufactured.

EXTRA-LARGE FILM REWINDER................P-1304
Goldberg Bros. has introduced an extra-large film rewinder, the Model K, to the industry. The mechanism, which is made of top grade steel, will handle 3,000 feet of black and white 35mm film on reels measuring 18 inches in diameter and may be adapted to reels of a smaller size for both 16 and 35mm film. Each unit carries the Board of Fire Underwriters' approval.

FERRIS WHEEL FOR CHILDREN................P-1305
An ideal sales builder for drive-ins with playgrounds is the Miracle Star Gazer, a children's ferris wheel distributed by the Miracle Whirl Sales Co. Especially designed for children, the unit has an attractive black and pink finish complete with cartoon characters. The design also incorporates many safety features. It is operated by its own motor through two Dodge reduction gears.

CONVENIENT CHANGEMAKERS P-1306
Klopp Engineering Inc., makers of electric and manual coin sorting and counting machines, has introduced four new changemakers which may be mounted on counters, walls or on a special company-produced stand. The different models are designed to handle quarters, dimes and nickels. The units are said to be of definite aid in building vending machine profits.

NEON SIGN WITH CHANGEABLE COPY............P-1307
A new-type of neon sign manufactured by Insco Products Co. Inc. is constructed to allow changes in the message by simply interchanging the letters in the sockets. Because the letters are removable, as many as five different colors may be used on a single sign. Maintenance is made easier by just plugging in a new letter where one is broken or worn.

LITERATURE

Briefed from the description on page 51.

Key Number

FOUNTAIN EQUIPMENT CATALOG................L-1698
A new catalog published by the S&R Soda Fountain Mfg. Co. features the firm's complete line of fountain equipment which includes fountain units with sliding drainboards, creamers, griddle and fryer stands, steam tables and other units. Illustrations and specifications for each of the units is included.

WEED KILLING INFORMATION..................L-1699
Of interest to drive-in owners with weed problems is the new folder published by Brulin & Co., manufacturing chemists. The folder offers information on the differences between selective and non-selective weed killers and the use of each. Descriptions of the firm's own weed-killing chemicals is also contained.

PAMPHLET ON BEVERAGE DISPENSERS..........L-1700
Heat Exchangers Inc. is now distributing a pamphlet offering details on its line of refrigerated dispenser-merchandisers for non-carbonated beverages. The material is equally divided between the Kwik-Kool series and the three models of the Buckingham line which features "Analumination," a combination of animation and illumination of the liquids for greater sales.

COFFEE MAKERS DESCRIBED...................L-1701
Two single sheets, one describing the E-Z Way double faucet coffee maker and the other devoted to the pushbutton automatic model produced by Steel Products Co., are now available. Both pieces are illustrated and contain data describing the specific qualities and advantages of each model and how they will save money where coffee is sold.

NOW used as a standard reference by hundreds of America's leading DRIVE-INS.

Valuable, Complete

DRIVE-IN THEATRE GUIDE

to Profitable Drive-In Operations

only $3 per copy

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288 pages — 92 illustrations

- ★ Written by America's leading expert on drive-in design and operation.
- ★ Complete from A to Z . . . Includes financing—designing — constructing — equipping — projecting — concessions — operating and promoting.
- ★ Priceless information helps you increase boxoffice appeal . . . avoid costly mistakes . . . hold down operating costs.

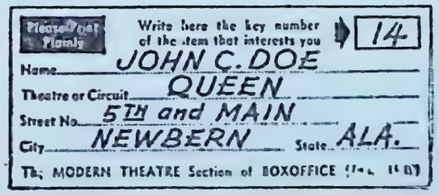
Order YOUR Copy NOW!

BOXOFFICE

825 Van Brunt Blvd. Kansas City, Mo.

How to Use These READERS' BUREAU COUPONS

1. Fill out completely a separate coupon for each New Equipment item, or Literature reference (above) which interests you. Likewise for each Advertised Product (reverse side of this sheet) about which you want more information. Put only one key number in each square.



Please Print Plainly Write here the key number of the item that interests you 14
Name JOHN C. DOE
Theatre or Circuit QUEEN
Street No. 5TH and MAIN
City NEWBERN State ALA.
The MODERN THEATRE Section of BOXOFFICE [illegible]

2. Use the outer card to request one to four items, both cards if requesting five to eight.

3. When you have filled out the coupons for each request, detach the postcard and mail. No postage needed in the U. S. (Affix stamp in Canada.)

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY CARD
First Class Permit No. 874—Sec. 34.9 P.L.&R.—Kansas City, Mo.

Postage Will Be Paid by Addressee

The MODERN THEATRE Section of BOXOFFICE
825 Van Brunt Blvd.
Kansas City 24, Mo.

Readers' Bureau

Please Print Plainly Write here the key number of the item that interests you
Name...........
Theatre or Circuit...........
Street No...........
City........... State...........
The MODERN THEATRE Section of BOXOFFICE (Mar., 1955)

Please Print Plainly Write here the key number of the item that interests you
Name...........
Theatre or Circuit...........
Street No...........
City........... State...........
The MODERN THEATRE Section of BOXOFFICE (Mar., 1955)

Please Print Plainly Write here the key number of the item that interests you
Name...........
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The MODERN THEATRE Section of BOXOFFICE (Mar., 1955)

Please Print Plainly Write here the key number of the item that interests you
Name...........
Theatre or Circuit...........
Street No...........
City........... State...........
The MODERN THEATRE Section of BOXOFFICE (Mar., 1955)

READERS' BUREAU

For literature on products advertised or mentioned in this issue, see other side of this sheet and read how to use the postcard coupons below.

PRODUCTS ADVERTISED IN THIS ISSUE

Product	Advertiser	Key
ADMISSION CONTROL SYSTEM	K-Hill Signal Co.	46-B
ADMISSION SIGNS	Bowman, Edgar S.	52-B
APERTURES, PROJECTOR	LaVezzi Machine Works	51-A
ATTRACTION BOARDS AND LETTERS	Adler Silhouette Letter Co.	52-D
	Wagner Sign Service Co.	43-A
CANDY	Henry Heide, Inc.	30-D
	The Nestle Co.	28-A
CANDY FLOSS MACHINES	Concession Supply Co.	28-D
CARBON SAVERS	Cali Products Co.	43-C
CONCESSION CARTS	Walky Service Co.	22-C
CONCESSION EQUIPMENT, DRIVE-IN	Concession Supply Co.	28-D
	Walky Service Co.	22-C
CONCESSION FOODS	Armour & Co.	23-A
CONCESSION STIMULATORS	Armour & Co.	23-A
DRINKS, SOFT	Canada Dry Ginger Ale, Inc.	26-A, 27-A
	Coca-Cola Co.	2-A
	Pepsi-Cola Co.	18-A
DRINK VENDING MACHINES	Canada Dry Ginger Ale, Inc.	26-A, 27-A
	Coca-Cola Co.	2-A
	Everfrost Sales, Inc.	30-B
FOUNTAINETTES	Everfrost Sales, Inc.	30-B
	Superior Refrigerator Mfg.	28-C
HOT CHOCOLATE VENDING MACHINES	Helmco-Lacy, Inc.	31-A
HOT DOG EQUIPMENT	Garvis Mfg. Co.	22-B
	Greer Enterprises, Inc.	22-A
	Hollywood Servemaster Co.	21-A
ICE MACHINE	American Gas Machine Co.	25-A
ICE SHAVERS	American Gas Machine Co.	25-A
INTERMISSION SHORTS	Armour & Co.	23-A
KIDDY RIDES FOR DRIVE-INS	King Amusement Co.	46-C
LADDERS, SAFETY	Dayton Safety Ladder Co.	51-D
LIGHT REFLECTORS	Heyer-Shultz, Inc.	38-B
PLAYGROUND EQUIPMENT	King Amusement Co.	46-C
POPCORN BOXES AND SACKS	Concession Supply Co.	28-D
POPCORN MACHINES	Concession Supply Co.	28-D
	Cretors Corp.	24-B
	Hollywood Servemaster Co.	21-A
	Manley, Inc.	30-A
POPCORN SCOOPS	Speed Scoop	30-C
POPCORN SEASONING	The Savorol Co.	28-B
POPCORN SEASONING OIL	Concession Supply Co.	28-D
	C. F. Simonin's Sons	24-A
POPCORN AND SUPPLIES	Manley, Inc.	30-A
PROJECTION LENSES	Bausch & Lomb Optical Co.	17-A
	Kollmorgen Optical Corp.	39-A
	Projection Optics Co., Inc.	40-A
	Raytone Screen Corp.	16-A
	S.O.S. Cinema Supply Corp.	51-C
	Wollensak Optical Co.	34-A
PROJECTION RECTIFIERS	Ashcraft Mfg. Co.	1-BC
	National Excelite	11-A
PROJECTION AND SOUND	Ballantyne Co.	41-A
	International Projector Corp.	5-A
	LaVezzi Machine Works	51-A
	National Theatre Supply Co.	37-A
	RCA Engineering Products	47-A
	RCA Service Co.	38-A
PROJECTOR ARC LAMPS	Ashcraft Mfg. Co.	1-BC
	National Excelite	11-A
	Strong Electric Corp.	3-A
PROJECTOR CARBONS	National Carbon Co.	6-A
PROJECTOR PARTS	LaVezzi Machine Works	51-A
SAFETY LADDERS	Dayton Safety Ladder Co.	51-D
SCREENS FOR OUTDOOR THEATRES	Ballantyne Co.	41-A
	Bodde Screen Co.	42-A
	Drive-In Theatre Mfg.	46-A
SCREENS FOR INDOOR THEATRES	Bodde Screen Co.	42-A
	Raytone Screen Corp.	16-A
	S.O.S. Cinema Supply Corp.	51-C
	Williams Screen Co.	52-C
SCREEN TOWERS FOR DRIVE-INS	Ballantyne Co.	41-A
	Drive-In Theatre Mfg.	46-A
SEAT MAINTENANCE AND REPAIR	Theatre Seat Service Co.	43-B
SEATING, CONVENTIONAL THEATRES	American Seating Co.	4-A
	Heywood-Wakefield Co.	52-A
	Ideal Seating Co.	51-B
	Irwin Seating Co.	40-B
SIGNS, DIRECTIONAL, ETC.	Bowman, Edgar S.	52-B
SPEAKERS, IN-CAR FOR DRIVE-INS	Ballantyne Co.	41-A
	Drive-In Theatre Mfg. Co.	46-A
	EPRAD	49-A
	RCA Engineering Products Co.	47-A
THEATRE EQUIPMENT AND SUPPLIES	National Theatre Supply Co.	37-A
	S.O.S. Cinema Supply Corp.	51-C
TRAFFIC CONTROL FOR DRIVE-INS	K-Hill Signal Co.	46-B
VACUUM CLEANERS	National Super Service Co.	42-B

NOTE: The figures in the key number shown for each advertiser indicate also the page on which the advertisement of that firm will be found in this MODERN THEATRE issue. The whole key number, including the capital letter, must be used when filling in the postcard coupon below to obtain more information about the advertised product.

ALPHABETICAL INDEX of Advertisers' Key Numbers

Advertiser	Key
Adler Silhouette Letter Co.	52-D
American Gas Machine Co.	25-A
American Seating Co.	4-A
Anderson & Wagner (Everfrost Sales)	30-B
Armour & Co.	23-A
C. S. Ashcraft Mfg.	1-BC
The Ballantyne Co.	41-A
Bausch & Lomb Optical Co.	17-A
Bodde Screen Co.	42-A
Edgar S. Bowman	52-B
Cali Products Co.	43-C
Canada Dry Ginger Ale, Inc.	26-A, 27-A
Coca-Cola Co.	2-A
Concession Supply Co.	28-D
Cretors Corporation	24-B
Dayton Safety Ladder Co.	51-D
Drive-In Theatre Mfg.	46-A
EPRAD	49-A
Garvis Mfg. Co.	22-B
Greer Enterprises, Inc.	22-A
Helmco-Lacy, Inc.	31-A
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Heyer-Shultz, Inc.	38-B
Heywood-Wakefield Co.	52-A
Hollywood Servemaster Co.	21-A
Ideal Seating Co.	51-B
International Projector Corp.	5-A
Irwin Seating Co.	40-B
K-Hill Signal Co.	46-B
King Amusement Co.	46-C
Kollmorgen Optical Corp.	39-A
LaVezzi Machine Works	51-A
Manley, Inc.	30-A
National Carbon Co.	6-A
National Excelite	11-A
National Super Service Co.	42-B
National Theatre Supply Co.	37-A
The Nestle Co.	28-A
Pepsi-Cola Co.	18-A
Projection Optics Co.	40-A
RCA Engineering Products	47-A
RCA Service Co.	38-A
Raytone Screen Corp.	16-A
Savorol Co.	28-B
Simonin's Sons	24-A
S.O.S. Cinema Supply Corp.	51-C
Speed Scoop	30-C
Strong Electric Corp.	3-A
Superior Refrigerator Mfg. Co.	28-C
Theatre Seat Service Co.	43-B
Wagner Sign Co.	43-A
Walky Service Co.	22-C
Williams Screen Co.	52-C
Wollensak Optical Co.	34-A

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The MODERN THEATRE Section of BOXOFFICE (Mar., 1955)

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City.................... State....................

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City.................... State....................

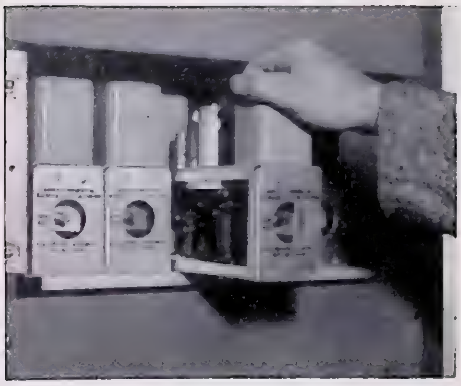
The MODERN THEATRE Section of BOXOFFICE (Mar., 1955)

SERVICING SOUND SYSTEMS

Continued from page 34

sponding to the impressed sound signals. Therefore, extreme care should be exercised in handling this film so that the sound track will not be damaged; it should be kept away from rectifiers, motors, etc. Keep the projectors and sound head clean and free of surplus oil, so no oil will be deposited on the film and sound tracks, both magetic and optical.

Let us first tell you about Ampex single-track and three-channel "mixer" magnetic sound systems. We know many exhibitors have to cut down extra equipment expense and have installed this setup with satisfactory results. Both of these systems are designed to produce "flat" single-track sound using the theatre's existing power amplifier and loudspeaker system, with some modifications, of course. Since they incorporate the standard Ampex magnetic sound head they are readily expandable to full stereosound at any time after their installation; the additional pre-amplifiers and amplifiers, plus extra speaker units, can easily be added.



The way to remove the plug-in pre-amplifier is shown here. The front panel has been removed and you can see how easy it is to remove or replace any of the four pre-amplifiers used for four-channel sound. Pull straight out when removing and do not force the unit as it slides back in easy when started right.

These systems, I believe, represent the lowest possible cost equipment on which magnetically recorded sound-on-film can be reproduced. However, since they are intended for use with existing equipment, high fidelity results can only be obtained if the power amplifiers and speakers are of modern high fidelity design. In some situations, some modernizing can be done on power amplifiers in order to obtain good sound. If your equipment is not late model, replace with new in order to obtain perfect sound reproduction.

The systems are identical except for internal wiring. Both are furnished with standard Ampex four-track magnetic pickup. If a single-track system is ordered,

Continued on following page

WHAT DOES

N.T.S

MEAN TO YOU?

To experienced theatre owners and operators, this seal has a far greater meaning than that of a mere trademark. To them, it is a guarantee . . . a stamp of integrity and reliability . . . an assurance of consistent quality and outstanding service.

It stands for skill, know-how and almost 30 years of experience! It stands for quick, careful attention to every theatre's needs regardless of size! It stands for pioneering, initiative and ingenuity!

This seal, in other words, is a symbol of everything NATIONAL THEATRE SUPPLY stands for. Its meaning is of vital significance to you!

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

29 BRANCHES • COAST-TO-COAST

Picture of Another
Perfect Performance

Assured by
RCA THEATRE
SERVICE

With RCA Service Company in your operating picture, equipment performance rolls smoothly. Your RCA Theatre Service engineer is an expert on optical or magnetic sound, single or multiple track, standard or wide screen. And in addition, he's backed by all the broad technical resources of RCA itself.

At the vital operating heart of your house, you'll find the exceptional quality of RCA Theatre Service a day-in, day-out box office asset that's essential.

RCA

RCA SERVICE COMPANY, Inc.
A Radio Corporation of America Subsidiary
Camden, N. J.

SERVICING SOUND SYSTEMS

Continued from preceding page

only the second track pickups are wired in parallel.

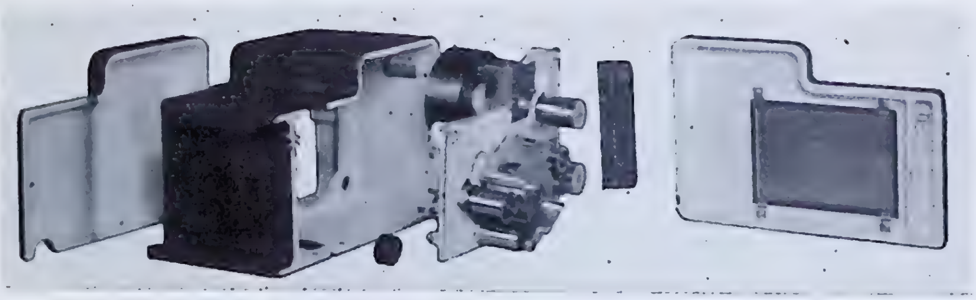
In addition to the two magnetic reproducers, each system includes a sound transfer box with provision for operation from two projector positions, a pre-amplifier, a power supply, a master gain panel, all necessary wiring and metal enclosure. In other words, either a single-track or four-track comes complete with all necessary associated components.

The photographs and explanatory discription under each one will tell you, graphically and in text an understandable story about this equipment, pointing out the important features. If there is any further data desired, write us.

Due to limited space, as we have explained before, we cannot cover each system manufactured by any company. However, in the various systems, such as Super, Deluxe and Master Ampex systems, there is very little difference in the layout except maybe one combination of components will deliver more output power, extra amplifiers for more power, additional emergency setups, speakers, etc. The power amplifiers and pre-amplifiers are the same, only some other added components. The servicing of these amplifiers is the same as with any other theatre sound system, with only a few special exceptions, of course, and we are telling you about these special points as we go along. The sound heads are the same for either of the above mentioned systems, but the wiring for the output when using single and three-channel is slightly changed.

SETTING THE AMPLIFIERS

Pre-Amplifier Output Level—These instructions cover the adjustments after the installation of any magnetic sound system has been completed. All pre-amplifiers in the system (three and four-channel) must be set for identical gain. The gain adjustment on each pre-amplifier is easily made



This photograph shows the main components of a penthouse reproducer. This shows an Ampex magnetic reproducer in partial assembly. One of the two large brass flywheels, which are part of the smoothing motion, is visible in the center. The permanently damped dash-pot, also part of the smoothing mechanism, is shown to the right of the flywheel. This device never needs lubrication or refilling with fluid. The sturdy case serves as effective shielding against hum and noise pickup, beyond that provided by the mu-metal shield surrounding the magnetic head. The sound head comes from the factory perfectly adjusted and should not be readjusted unless needed as outlined in this article and previous instructions.

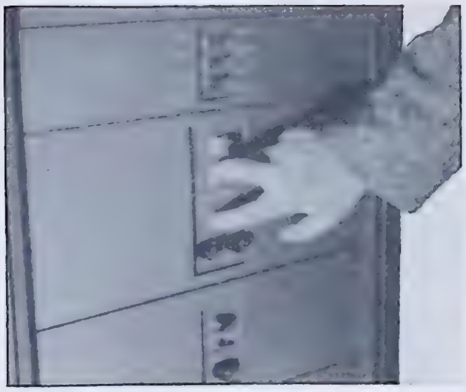
ANNOUNCING
THE NEW HEYER-SHULTZ
HIGH EFFICIENCY REFLECTOR
All New! All Aluminum!
Gives Top Screen Illumination
Unbreakable, Non-Pitting, Non-Tarnishing
The Projection Reflector With The 5 Year Guarantee!
See your theatre supply dealer or write for full particulars.
Manufactured By HEYER-SHULTZ, Inc., Cedar Grove, N. J.

via a screwdriver control located on the top of its chassis.

First, make a continuous loop from a length of 1,000 cycle test film. Thread this test loop in projector No. 1. Now turn the rack equipment on, throw the head transfer switch to projector No. 1, start projector running. Be sure you have transfer switch in the magnetic position.

Turn the gain control on each pre-amplifier to maximum. Measure with VTVM the output of each pre-amplifier. (The input to master gain control makes a convenient measuring point in Ampex systems.)

If the lowest measured output is 0.5 volts or less, set the gain controls of the other pre-amplifiers to equal reading. If the lowest measured output is greater than 0.5 volts, set all pre-amplifiers gain controls for 0.5 volts out. The hum balance adjustment on each pre-amplifier is a screwdriver control located on top of its chassis. Hum should be adjusted with no film running. Complete details about reducing hum in the systems will be given in a future article.



This picture shows how easy it is to change to emergency equipment. In Super and Deluxe Ampex CinemaScope systems, high-voltage DC for the pre-amplifiers is provided by dual high-voltage supply, one half of which is normally a standby. In case of tube or other failure, the switches shown opposite may be thrown, substituting a complete separate spare supply. A mere flip of a switch will do the job! All components in the power supply, power amplifiers and pre-amplifiers are of extra heavy-duty type, all equipment fully protected by fuses, in case of a sudden short, etc.

Power Amplifier Output Level—All the power amplifiers in the Ampex systems must be adjusted for equal gain. However, the gain through channel four must be greater than the gain through the three-stage channels in order to compensate for the lower output of the channel four sound track, which is narrower than the tracks for the three-stage channels, the sound effects track is 29 mil and the three other tracks are 63 mil wide.

Now let us thread in a continuous loop of 1,000 cycle level balancing test film (magnetic recorded) on projector No. 1. Next, connect a good output meter (a vacuum tube volt meter is best) across the output of the channel No. 1, the power amplifier.

The next step is to turn the rack equipment (sound system) ON. Throw the head transfer switch to projector No. 1. Turn optical-magnetic switch to "magnetic." Start projector No. 1.

Set the master gain control at 20. This is an entirely arbitrary setting, made only to provide a fixed reference for the following sequence of adjustments. Do not change this setting until all adjustments are completed.

Our next step is to turn the gain control on the channel 1 power amplifier approximately two-thirds of the way to maximum. Note the reading on the meter.

Next, connect the VTVM across the outputs of the channel 2 and 3 power amplifiers in turn, and adjust their gain controls to produce a meter reading identical to that observed on channel 1 power amplifier.

Thread a reel of program material on projector No. 2. Throw the head transfer switch to projector No. 2, and start projector. Now adjust the master gain control for satisfactory house level. If this falls between 12 and 20 on the dial, no further adjustment is necessary. If the master gain setting is below 12, there is insufficient reserve gain available at the master control and adjustments should be made accordingly, of course. The adjustments given in

Continued on following page

more **B.A.***

*(BOXOFFICE APPEAL)

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Watch your "B.A." climb when you install Super Snaplite Lenses. Give your patrons the benefit of pictures at their best. You can't beat the Super Snaplite f/1.7 when it comes to putting a clear, sharp picture on your screen.

Ask your Theatre Supply Dealer about these fine lenses. For more information ask your dealer or write for Bulletin 222.

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KOLLMORGEN Optical **CORPORATION**

Plant: 347 King Street
Northampton, Massachusetts

NEW YORK OFFICE: 30 CHURCH STREET, NEW YORK 7, N. Y.

SERVICING SOUND SYSTEMS

Continued from preceding page

this article should be carefully followed if peak performance is desired.

At this writing, space is limited and we cannot give more detailed instructions on adjusting these amplifiers, but we have covered the most important points and further information may be secured by writing us.

Speaker System—The crossover network should be mounted on the side of the woofer (low frequency enclosure). The electrical phasing between the high frequency unit and the low frequency unit must be adjusted to suit particular requirements of the installation, so no hard and fast rule in this regard can be set down in advance. Please note the drawing on the placement of the speaker units, where three speaker units are used. (This appears on page 32.)

We strongly advise that you make a complete check of the speaker units before the back of the enclosure is closed, using an oscillator to check the speaker units to determine that none of the coils are rubbing. This may be done by connecting a suitable audio signal generator through a power amplifier to each speaker in succession. The voltage fed to the loudspeakers should be approximately five volts only, and only the frequencies from 20 to 200 cycles are necessary to use in making this check. Each individual speaker unit also should be tested to insure proper DC resistance through its voice coil, which should be 17 or 18 ohms. The cables to the networks should now be connected to the loudspeaker terminals in such way that all speakers in the same baffle will be in phase when driven by the power amplifier connected to the input of the network.

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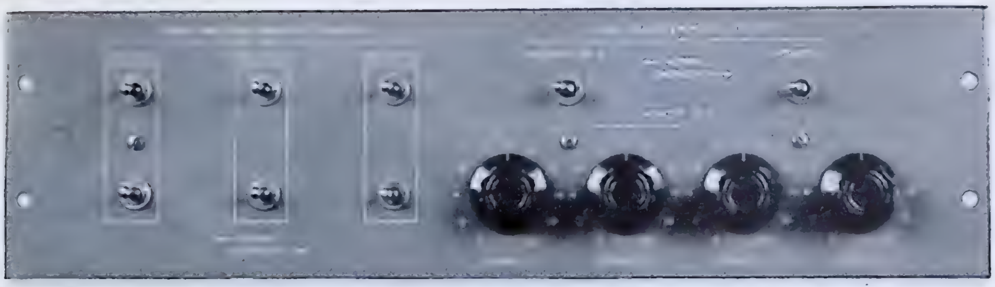
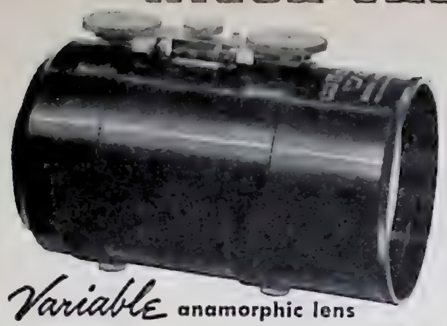


Super and Deluxe systems are provided with this panel, mounted in the amplifier rack. The pairs of switches on the left make it possible to substitute instantaneously the fourth amplifier (normally used to drive the auditorium speakers) for any amplifier which may fail. Program can continue undisturbed except for the loss of the auditorium effects speakers. The switches at the upper right, by paralleling the input to the power amplifiers for channels one and two (in the case of the left switch) or for channels two and three (in the case of the right switch) provide for continuous program even in the event a loudspeaker system on stage should fail. The sound which would have been fed to the speaker which has failed is routed to the adjacent speaker, and while stereophony is disturbed, the audience need lose not a word of dialog or other important sound. The monitor controls, on the lower right, individually regulate the level of sound to each of the four monitor speakers, making possible to check performance in each channel, or any combination of two, three, or all channels. A very excellent setup in any booth.



HILUX-VAL

Variable anamorphic lens

ONLY THE SUPERB
HĪLUX-VAL
GIVES YOU ALL THESE FEATURES

1. **HILUX-VAL** gives more light than any other variable anamorphic lens.

2. **HILUX-VAL** is the only lens that will perform without vignetting, and with either the 2 25/32" and 4" dia. projection lenses, interchangeably.

3. **HILUX-VAL'S** Dual-Knob Control assures you of maximum screen coverage, no moving of projector!

4. **HILUX-VAL** is manufactured by one of the world's largest and oldest manufacturers consistently supplying the motion picture industry with recognized products and reliable service for generations.

Available at a price that is unequaled for a fine quality anamorphic lens, thru your supply dealer only.

Price includes support brackets, storage case, corrector lenses, lens caps and cleaning brush; truly a complete package!

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Wherever Fine Optics are Important
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3-DIMENSIONAL VALUE

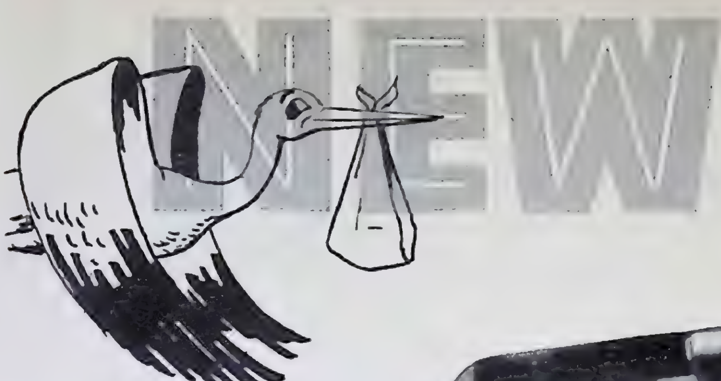
☆ COMFORT
☆ STYLE
☆ ECONOMY

Three dimensions that mean bigger box office and greater profits—customer comfort, smart appearance, and economy in both initial and maintenance costs — are yours in the Irwin "COMET". Write today for complete details on how you can boost profits by reseating with the modern, up-to-date Irwin "COMET", the investment that pays for itself.

Aisle standard decorations are optional. Full depth back panel protects seat and prevents accidents.

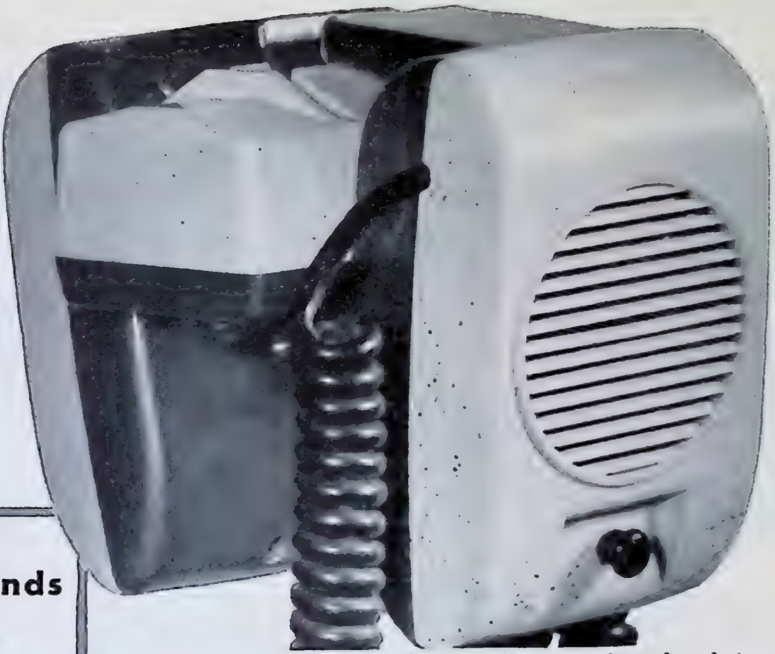
IRWIN SEATING COMPANY GRAND RAPIDS, MICH.

IRWIN SEATING *Company*
GRAND RAPIDS, MICHIGAN



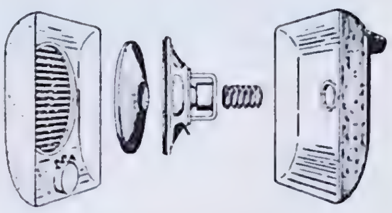
BALLANTYNE

Dub'l-Cone



An Entirely New Idea!

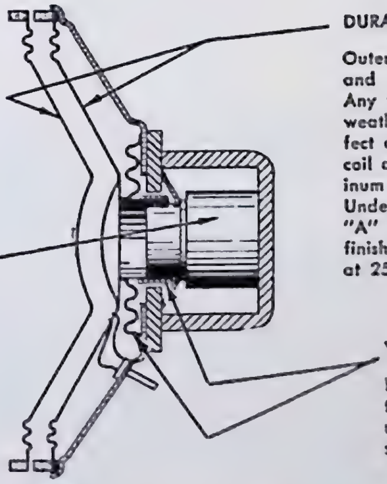
Change Cones in Seconds



It's faster and eaiser than ever before. You merely open the case, lift out the damaged or weathered cone and drop in a new one. No gluing, no screws. It's designed so that the new cone aligns itself perfectly. And best of all, new cones are less expensive than ever before.

When the Ballantyne Company introduced the patented Dub'l-Cone Speaker three years ago, it was immediately accepted as the new standard for drive-in speakers. Sales completely exceeded our expectations. Hundreds of thousands have been sold all over the world. It introduced a new standard of quality both from the point of view of superb sound but also from the durability and maintenance side as well.

NOW our engineers have developed the *new* Dub'l-Cone. Ballantyne introduces even better sound, greater durability and simplicity of maintenance at *no increase in price.*



SUPERB SOUND

The double cone features lower speaker resonance for greatly improved low frequency reproduction that is more nearly the equal of theatre sound itself. Nowhere in the drive-in speaker field will you find more faithful reproduction at all volume levels.

DURABLE

Outer cone is treated to resist moisture and is air-coupled to the inner cone. Any warping of the outer cone due to weathering can in no way effect perfect alignment of inner cone and voice coil assembly. Surface of the cast aluminum case has two-coat tough finish. Undercoat is baked on at 350 degrees. "A" Series blue and white two-tone finish and "Q" Series grey is baked on at 250 degrees.

DEPENDABLE

Heavy Alnico V magnet gives three to five times the power of previously known magnetic materials.

WEATHERPROOF

Every part of the speakers is treated for greatest possible resistance to rust and corrosion.

1712 Jackson St. The Ballantyne Company **Omaha, Nebraska**

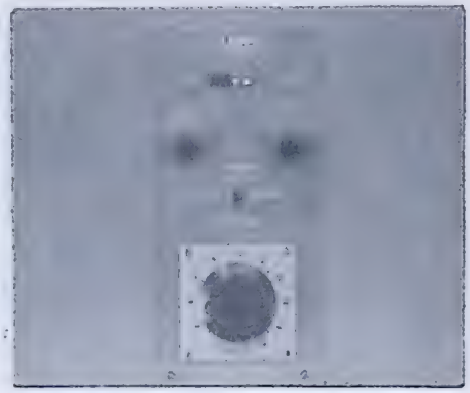
SERVICING SOUND SYSTEMS

Continued from page 40

Extreme care should be used when connecting cables so there is no possibility of a poor connection developing at any time. Poor connection may cause complete loss of sound.

If the crossover is suspected of not working properly, a special test may be made in order to determine if the crossover is in need of adjustment. A signal generator is necessary in order to make this test, also a vacuum tube voltmeter, the latter to be connected to the output terminals. For Ampex crossover adjustments and check, write us for complete details, but be sure to send the model, etc.

Monitoring—A good monitoring system is very important for both optical and stereosound systems so the projectionist can keep the auditorium volume, with the help of the observer, at proper level, also for a complete check on sound reproduction. The Ampex system has a selector switch on the monitor panel which makes it possible to monitor each channel individually, or all simultaneously. Monitor level is determined by a gain control on the panel. In general, the channel selector switch should be left in *all* position during normal operation. The monitor speaker is of very high quality and will deliver good sound reproduction for the projectionist; however, we still recommend the use of a pair of



The Ampex optical-magnetic sound transfer box is shown here. The heart of the new all-purpose Ampex optical-magnetic sound system is this control box which contains all the necessary controls. The wording around the center switch and other controls pretty well tells you the story. The switch labeled "Proj. 1" and "Proj. 2" switches the sound system between projectors, no matter whether single-track magnetic, stereophonic-magnetic, single-track optical or Perspecta sound is being used. The output of the magnetic heads and output of the photo cells associated with both projectors are first led to this switch. Now, from the projector changeover switch, the signal is led to the switch labeled "Magnetic," "Optical," "Perspecta" and "Non-Sync." When this switch is in the "Magnetic" position, sound goes directly to the magnetic pre-amplifiers and then to the volume control. When this switch is in the "Optical-Perspecta" position, the signal goes to the "Perspecta In-Out" switch. In the "Non-Sync." position, sound originating from a phonograph, tape recorder or microphone, is fed through the pre-amplifiers, volume control, amplifiers and loudspeakers, after suitable equalization included in the above box. When the "Optical-Magnetic" switch is in optical position, as stated above, the sound goes through a built-in filter system and thence to the "Perspecta In-Out" switch. The filter serves the purpose of changing the optical sound into a form usable by the magnetic pre-amplifiers. With the Perspecta switch in the "out" position, sound goes directly to the pre-amplifier and then to the volume control. With the Perspecta switch in the "in" position, the sound signal goes to the Perspecta integrator and then to the pre-amplifiers and volume control. Both Ampex Deluxe and Ampex Master systems—single-track, mixer or stereophonic—can be supplied with this control system.

Bodde
SCREEN COMPANY

WORLD FAMOUS *Truly* (NO WELDED SEAMS) **seamless SCREENS**

Durably constructed, controlled brightness factors for any type of theater.

★

2 Types of Metallic screens to choose from, competitively priced, single weight or double weight screens.

★

Extra bright' white matte screens available for extra wide theaters.

★

Tops for Cinemascope and large screen picture reproductions.

See your Local Supply Dealer (or contact us direct for further information)

BODDE SCREEN COMPANY • 8829 VENICE BLVD. • LOS ANGELES 34, CAL.

GENERAL MOTORS
Purchase Record

1920	10
1921	34
1928	5
1929	12
1930	47
1932	1
1935	50
1937	14
1940	1
1941	48
1945	8
1946	10
1947	10
1948	2
1949	12
1950	3
1951	10
1953	4
1954	51

They Bought 51 More In '54

Technical knowledge and almost unlimited actual experience backs the choice of cleaning equipment at the General Motors Corporation. In 1954 this great organization bought 51 more Super Cleaners from the Super Distributor in Detroit, making a total of 332 Supers General Motors has bought year after year for 34 years. The use of these Supers covers every conceivable suction cleaning problem.

Let your Super Distributor show you what a Super and its especially designed tools for theatre cleaning will do for you. Five models to choose from. Write for complete data. Standardize on the method and machine that the leaders use.

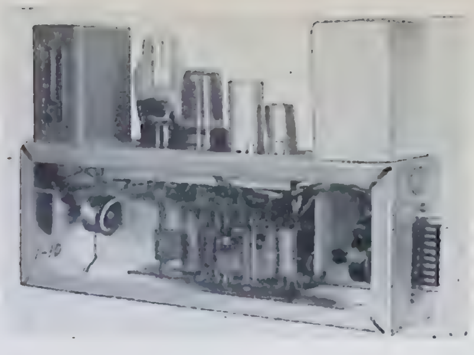
NATIONAL SUPER SERVICE COMPANY
1941 N. 12th St. • Toledo 2, Ohio
Sales and Service in Principal Cities
In Canada: Plant Maintenance Equipment Co.
Toronto, Montreal, Vancouver

"Once Over Does It"

SUPER SUCTION®
SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"

SUPER SUCTION

Model JS
Low priced, compact, same power and dry pick-up as larger Supers.



Here is the Ampex 12 kilocycle sentinel. This plug-in unit fits into fifth position in the pre-amplifier tray, and serves to cut off the sound from the fourth channel whenever it is not in use. A 12-kilocycle tone is recorded on the fourth channel whenever it is used, and the sentinel uses this trigger to open up the amplifier to the auditorium speakers. It should be serviced as per instructions given in previous articles in this department.

high resistance headphones for occasional check of the sound system.

Emergency Feature—A very outstanding feature of this system. The emergency features built into these systems are designed to maintain program continuity with minimum loss in quality during the emergency period. Although the equipment may be operated for an indefinite period under emergency conditions without throwing undue strain on any of the components, any required repairs should be made as soon as possible to restore normal operation.

Channel Failure—We know you will be interested in how an emergency change works. Should any component on any channel fail during the show and that channel go dead, throw both toggle switches (see photo) on the head transfer box to the right (emergency) position. This procedure parallels the three stage channel heads in the sound sandwich (penthouse) with the result that any signal in any channel will appear in one or more of the stage speakers. For example, if channel one (1) goes dead because its pre-amplifier, power amplifier, or speaker has failed, the channel one signal will appear in speakers 2 and 3 after the emergency switches are thrown. This, of course, results in the loss of the stereophonic sound effect, but maintains program continuity until the trouble is cleared in one or the other units.

COMMENTS—We have presented all the pertinent information possible on Ampex Sound Systems, stressing particular attention to Ampex single-track and three-track "mixer" setup. We have given you details about this system—single channel—with photographs. The reason, at this time, for calling your attention to single-channel magnetic sound is because many theatres are installing this equipment, particularly drive-in theatres. For drive-in theatres, because of small speakers, magnetic sound is very, very good, and the outlay for equipment is less.

Two neat, clean racks contain all the electronic components of even the largest Ampex CinemaScope sound system. This is the Super 120-watt system.

the neatest trick ever...

You're head and shoulders above 'em all when we do a seating rehabilitation job for you. Almost like wonders, we modernize upholstery, repair worn parts or tighten loose ones, replace old cushions or backs . . . satisfaction guaranteed and the cost, too! Give us your requirements and we'll give you the cost.

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MANUFACTURERS Foam Rubber & Spring Cushions, back and seat covers

DISTRIBUTORS—Upholstery fabrics and general seating supplies

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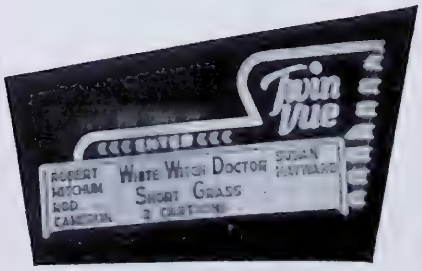
MORE THEATRES HAVE WAGNER CHANGEABLE COPY DISPLAYS *than all other makes!*



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Full Refund if not 100% Satisfied

CALI CARBON COUPLERS
Let You Burn All the Carbon
"They're Expendable"

The most popular carbon saver. Used by more theatres than ALL other makes COMBINED.

At all progressive supply houses.

Per Hundred, postpaid: Not Packed in Mixed Sizes.

6 or 7mm....................$2.00
8mm or 5/16-inch..............$2.25
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No worrying about injury to high priced carbon savers. Burn 'em up, you still profit.

They cost less than just the repairs on high-priced automatic savers and are more efficient.

One trial convinces

Most economical carbon saver you ever used!

CALI Products Company
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The WORLD'S LARGEST Producer of Carbon Savers

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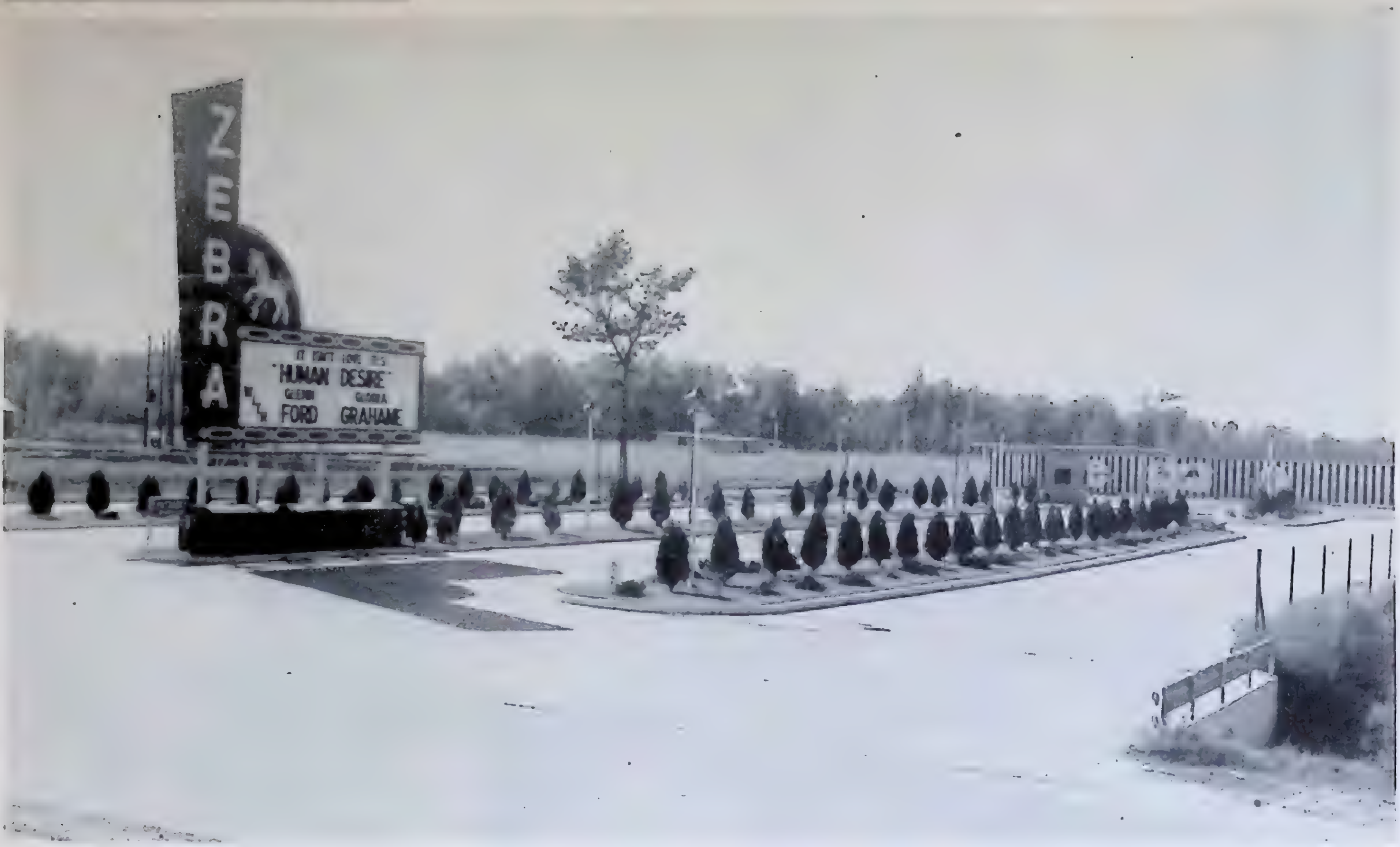


The massive attraction board at this drive-in theatre in Pine Bluff, Ark., not only carries the name of the theatre, which is also that of the local high school football team, but features an animated Zebra. Goal posts painted in the school colors span the boxoffice which may be seen at the right. Note the wide entrances and exits and the handsome plantings in the center islands, as well as the good illumination of the area.

"WHAT'S IN A NAME?"—*PROMOTION VALUE*

Zebra Drive-In Theatre, Named for High School Football Team, Wins Civic Favor and Patronage by Effective Tie-In

NAMED FOR THE record-winning local high school football team, the Zebra Drive-In Theatre, Pine Bluff, Ark., has capitalized on the Zebra theme by carrying it out in every detail with a resulting payoff at the boxoffice.

Regarding the Zebra theme, M. S. McCord, president of the United Theatres Corp., says: "The City of Pine Bluff, which has a population of approximately 40,000 people, is very proud of its Zebra high school football team. They have had an outstanding team for the last 15 to 20 years, and many of their players have gone on to colleges and universities and several of them have made a name for themselves in professional football.

NAME AN ASSET

"We feel that the name of this drive-in is a definite asset, and from time to time we have the football players as our guests. Occasionally we also tie up with the high school band on benefit performances."

The Zebra motif is announced at the

Continued on facing page

As a further tie-in with the football team, ticket takers at the boxoffice are costumed in the team's football uniforms, complete with helmets. Note the striped goal post at the left which adds to the football atmosphere.

A closer view of the boxoffice dressed up with goal posts and pennants. In the distance may be seen part of the striped fence which surrounds the drive-in and which is decorated at intervals with football murals.

drive-in entrance where a large neon attraction sign features an animated Zebra. This entrance is paved with concrete and has two double, 30-foot entering lanes and two double, 30-foot exit lanes. Center islands are beautifully planted and landscaped. There is fencing around the entire theatre except at the entrance.

Beyond the entrance a goal post formed with six-inch pipe spans the boxoffice. It is painted with the school colors. The goal post is neon-lighted and, in silhouette, carries out the motif splendidly.

Doormen who take tickets are dressed in football uniforms and helmets like those worn by the Zebra team.

A striped fence beyond the boxoffice is decorated with murals of football players.

The 680-car Zebra, located on 15 acres at 14th street and Highway 79, within the city limits, is adjacent to the residential section. The drive-in has an additional walk-in capacity of 200, chairs for that number divided between the patios on either side of the concessions building.

The 40x80-foot concessions building which is located in the center of the theatre area provides double cafeteria lines and is operated by six employes. This building also houses the restrooms and the projection booth. The entire building is air conditioned from a ten-ton air conditioning plant located in the center of the concessions room.

A WELL-PLANNED BOOTH

The booth is not only air conditioned, but is well-laid out and kept immaculate. It is equipped with Simplex XL projectors, Magnarc lamps, Hertner generator, 115-230 volt, and Simplex XL sound in double channel is used. The projection and sound equipment as well as the drive-in speakers were supplied by National Theatre Supply, Memphis, Tenn.

Originally the theatre had two playgrounds, one on each side of the concessions building, but because of the noise on the south playground it was removed, and the management installed 12 tables and 48 chairs to add to the seating capacity of the theatre.

In addition to the playground, which has slides, merry - go - round, see saws, swings, etc., free pony rides are offered to the youngsters in the picnic area. Three ponies are used, giving the children rides along a trail from a miniature golf course, immediately east of the paved entrance, behind the screen, and back to the pony stalls. Attendants are employed for the ponies and children up to the time the show starts, when the rides, as well as the golf course, are discontinued.

The nine-hole miniature golf course is free to patrons, also, and occupies a one-acre tract. The pony rides, golf course, and picnic grounds are all open daily from 6 p.m. to showtime.

BLEEDS PICTURE OFF THE SCREEN

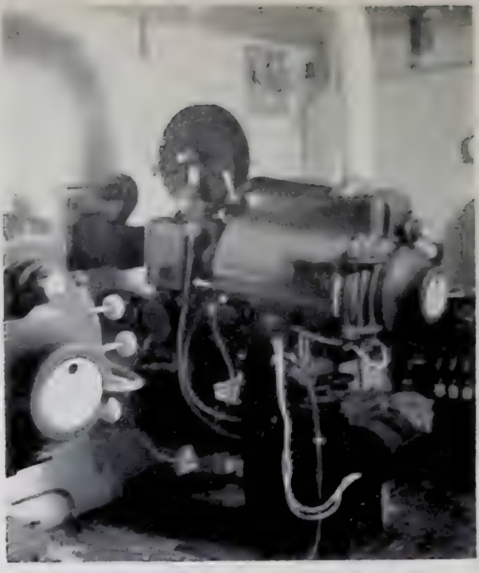
McCord says, regarding picture presentation, "We use no border whatsoever around our 45x90-foot screen, and permit the picture to bleed off the screen, which gives a splendid silhouette effect and is more effective than a two-foot black border around the screen."

The Zebra was completed in September of 1953, and represented a total cost in construction and equipment of $150,000. It is owned by Pine Bluff Enterprises, Inc., a subsidiary of United Theatres Corp. In the spring of 1954 United Theatres erected similar drive-in theatres, but of 400-car capacity, in Clarksville and Morrilton, Ark. United also operates the Saenger, Malco and Strand theatres in Pine Bluff.

McCord, a native of Pine Bluff, has been directing theatre operations in Pine Bluff since 1932, first as vice-president of Malco Theatres, and now as president of the United firm, which operates 22 theatres in eight Arkansas cities.

The Zebra Drive-In is managed by L. J. Fox.

CREDITS: Air conditioning: Worthington • Concession equipment: Cretors popcorn machines, Selmix fountains, Star bun warmers and hot dog cookers, Dual coffee and hot chocolate urns, National cash registers • Generators: Hertner 115-230 volt • Lamps: Magnarc • Projectors: Simplex • Ramp and exit signs: DIT-MCO • Sound: Simplex dual channel • Speakers: Simplex.



The Zebra is equipped to give the finest in screen presentation and uses double-channel sound. Equipment is well placed for the convenience of the operators and the booth is air conditioned for their comfort.

Twin cafeteria lines make for fast service in the concessions where six attendants are employed. Although the Zebra's owners are interested in making money from the sale of food and drinks, it is noteworthy that they provided two refrigerated water coolers with fountains for both children and adult patrons of the theatre.

Looking across the ramp area of the Zebra to the 45x90-foot screen, the attractive background of trees which extends across the rear of the theatre may also be seen. The striped truck beside the concession stand carries the "Zebra Drive-In Theatre" name, and serves not only its utilitarian purposes but doubles in advertising and promotion in its tours about town.

The concessions building, shown here, is flanked on either side by patios, each of which has chairs for 100 patrons. In addition, there are 12 tables and 48 chairs in what was formerly a second playground at the right. The existing playground which may be seen at the left is equipped with slides, swings, see saws and merry-go-rounds.

Small Tractor to Power Maintenance Tools

Maintenance of drive-in theatre grounds can be simplified and speeded up by use of modern power equipment such as the versatile small tractor manufactured by Gravely Tractors, Inc.

The 5-hp tractor can be used to power mowers, saws, snow shovels and can be used with the proper attachment to plow and cultivate seedbeds.

The various attachments are easily changed in a matter of minutes as there are only four bolts to remove and replace and the tool is securely fastened to the tractor, ready to go to work.

The Gravely engine is designed as an integral part of the tractor. Its power is transmitted to the wheels and attachments by splinted steel shafts and gears—there are no belts or chains to slip, wear or break.

The tractor is built for tough jobs, and is easier to handle since it has a power reverse that saves hours of drudgery in tugging and pulling.

The Gravely tractor with mower attachment.

Popcorn Warmer Features Removable Heating Unit

With the production of its Servette 700, Hollywood Servemaster Co. claims to have made the "most outstanding popcorn warmer development in years."

The Servette 700 is said to be an answer to the ever-growing demand for more effective merchandising of popcorn in the theatre industry. Among features are a streamlined reversible chrome top, a specially engineered drawer-type heating unit, lift-out sliding glass doors, increased storage capacity and removable bulk corn panel.

Designed to fit any type of concessions operation, it is finished in a Chinese red and features a bright plastic display sign. The display top can be reversed so that the service side faces the customer for cafeteria-style operations.

The cabinet measures 42-inches wide, 24-inches deep and 35-inches high and has a capacity of 440 boxes of popcorn. A removable drawer-type heating unit which operates from 110-volt, 1,200-watt AC, features a self-cooled fan thus assuring continued and direct dispersal of heat to keep the corn hot and crisp. A special switch on the heating unit also allows the operator to vary the temperature.

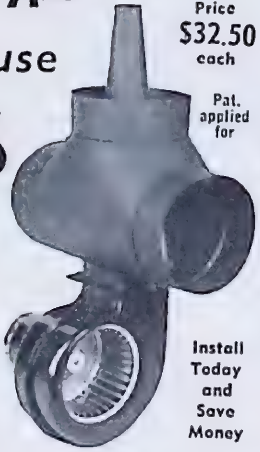
Tasty HOT POPCORN
The Servette 700 has reversible top.

Pat. applied for

Dit-Mco's New
Single Stack and T-Type
Atomic Jet Lamp House
BLOWERS

Relieve your lamps of that excess dirt and heat due to high amperages. Reduce reflector troubles. Clean stacks . . . no maintenance. A wonderful component for the new tail flame flue recently introduced and acclaimed by the larger lamp manufacturers.

For 6" or 8" pipe
(Write us on other sizes)
Price $26.95 each



Price
$32.50
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Install Today and Save Money

Sold through over 200 dealers in U. S., Canada and Mexico

DRIVE-IN THEATRE MFG. CO.
"World's Largest Manufacturer of Drive-In Theatre Equipment"
Division of DIT-MCO. Mfg. Co.
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K-HILL "Drive-In Theatre" Traffic Counter

NEW 1955 MODEL "TWIN" COUNTER WITH IMPROVED INSTALLATION NOW AVAILABLE

On those busy nights you will accurately know how much space is available, tickets sold, etc.

Note tubes on each side of ticket office. "Twin" counter inside Box Office accurately counts each driveway separately. Both counters and transformer are all in one locked housing. Connects to any 110V outlet. Send for prices and complete information on the K-Hill "Twin" Counter.

K-HILL SIGNAL CO., INC.—UHRICHSVILLE, OHIO
Since 1932 PHONE 94 R

NEW KIDDIE RIDES!

- Pony & Cart Ride
- Fire Engine Ride
- Airplane Ride
- Rocket Ride
- Elephant Ride
- Speed Boat Ride
- Auto Ride
- Miniature Trains

KING AMUSEMENT CO.
Mt. Clemens, Mich.

They Expect
Wide Screen
when they drive in...

convert *today* with RCA!

Wide screen is too big to overlook! You'll be missing patrons if top screen hits are missing from your drive-in this year. Conversion time is *now*, and RCA Drive-In Equipment is ready for the job.

For pouring maximum light at low cost on today's wider screens, RCA has a line of powerful arc lamps—all incorporating the latest developments in optics . . . rugged and durable lamps precisely engineered for top efficiency. RCA's famous projectors are ready for the job of keeping wide-screen images rock-steady . . . ready to bring you projection dependability with less maintenance expense over many years of service.

RCA Amplifier Systems from 70 to 1200 watts reproduce optical or magnetic sound with *real* high fidelity for the smallest to the largest drive-ins. Vital stand-by safety features make sure your sound goes on despite emergencies. There's good listening for patrons when RCA In-Car Speakers and Junction Boxes deliver sound with fidelity right to every car. Choose from a variety of models in a wide price range. With an RCA "Button-On" Soundhead, magnetic sound costs less than you think. A "Button-On" Soundhead catches—*on single or multiple track*—all the fidelity, clarity and natural quality typical of advanced magnetic sound.

It's a fact . . . patrons look for wide screen and the better pictures produced with these new processes. It's a fact . . . RCA offers you a wholly new wide-screen conversion plan with a revolutionary payment schedule . . . allowing you to pay for moderately-priced RCA equipment from daily box-office takes. Your independent RCA Theatre Supply Dealer can give you this all-new RCA conversion story *today*. Call him . . . and profit!

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION CAMDEN, N. J.
In Canada: RCA VICTOR Company Limited, Montreal

Now Is the Time to Plan the Drive-In Reopening

Getting off to a good start with the very first show calls for careful, preliminary planning by the drive-in exhibitor and his staff. The handy checklist below includes the major preopening work scheduled by successful drive-in theatre circuits. Get out your pencil now and find out what you have yet to do.

Yes No

1. ☐ ☐ All major improvements such as widening the screen have been taken care of now rather than waiting until the busier summer months.
2. ☐ ☐ All signs, both display and directional markers, have been checked to see that the neon tubes, paint or reflector surfaces are in good condition.
3. ☐ ☐ The roads, entrances and exits, have been checked for damage from washing, freezing and thawing and repaired where needed.
4. ☐ ☐ Ramp area has been gone over for rough spots, accumulated water and chug holes, and necessary resurfacing and regrading has been done.
5. ☐ ☐ The condition of the drainage ditches has been investigated and obstructions to efficient carry-off have been eliminated.
6. ☐ ☐ Foundations of speaker posts and fences have been strengthened by repacking and stamping where erosion has occurred.
7. ☐ ☐ Speakers, whether mounted or stored, have been individually tested for rust and deterioration and put in good working order.
8. ☐ ☐ The screen tower, including both the face surface and the top, has been thoroughly inspected, and the needed repairs have been made.
9. ☐ ☐ Condition of the concessions stand has been checked for needed paint work and repairs for the walks, counters and roof have been effected.
10. ☐ ☐ All of the buildings, especially the concessions stand, have been investigated for the presence of rodents and insects and steps taken for repair of damage and the elimination of the pests.

Yes No

11. ☐ ☐ Appearance and condition of the office, including the roof, has been noted and the necessary maintenance work has been accomplished.
12. ☐ ☐ The watchman has been fully instructed and informed of any extra duties preparatory to the opening of the drive-in facilities.
13. ☐ ☐ The landscaping has been prepared for the opening by making replacements, rearrangements, fertilizing and seeding.
14. ☐ ☐ All of the plumbing, including septic tank, has been carefully checked for leakage and stoppages and necessary repairs made.
15. ☐ ☐ A complete inventory of the concessions supplies has been made; the popcorn has been tested and orders have been placed for deficiencies. Concessions equipment has been inspected and is in good working order.
16. ☐ ☐ The playground equipment has been inspected for paint needs, and a careful check has been made for possible worn and rusted parts and replacements made.
17. ☐ ☐ Measures have been taken to achieve an effective dust and insect control for the fast-approaching warm, dry summer season.
18. ☐ ☐ All equipment with moving parts such as the projectors, cash register and ticket selling machine has been put into order.
19. ☐ ☐ An adequate staff of employes has been hired and they have been informed of duties and the company policies prior to the opening.
20. ☐ ☐ And last but very important, an advertising campaign of frequently changing teaser ads on the billboard, direct mail and newspaper announcements has been undertaken to insure a full house on the first night.

Add up your scores of 'Yes' and 'No' answers. More than five checks in the 'No' column means you had better get busy. Spring's a-comin!

An All-Aluminum Reflector To Solve Heat, Light Problems

Heyer-Schultz, Inc., has announced the development of an all-aluminum high-efficiency reflector which, it claims, will solve both screen illumination and lamp heat problems.

According to data compiled from independent laboratory tests, actual field installations and the manufacturer's own tests in the laboratory and in the field, the new reflector offers 100 per cent delivered screen light as compared to 97 per cent for selected back-silvered reflectors and 85 per cent for the average new reflector, including the Heyer-Schultz rhodium reflector. The tests also indicated that the additional aperture spot heat from the aluminized reflective surface as compared to that of the rhodium was less than 7½ per cent.

Heyer-Schultz claims that the aluminum reflector will absorb heat over 800° F. without distorting and curvature or affecting the finish, due to the non-oxidizing qualities of the metals used. It is also said to be the product of precision workmanship thus assuring a true reproduction at the aperture of the positive carbon crater and eliminating unwanted colors from the tail flame and positive carbon glow. The claims made by the makers for the reflector are backed by a five-year guarantee.

Delivery on the reflectors is scheduled to begin on or before April 1.

Issuing too many drive-in theatre passes is a bad procedure as there is no profit in passes and the cash customers are often parked in the less desirable spaces. Also, when passes are issued too freely they lose the value for which they should legitimately be used.

FOR THE FINEST IN SOUND at the Lowest Maintenance Cost

EPRAD in-the-car SPEAKERS

"STEREO 2"

Incorporating a new concept of binaural sound, this speaker brings all three channels through two 3½-inch cones in one speaker case. Tonal direction is very distinct and of excellent quality. Many drive-ins using single-coned speakers can convert to stereophonic sound without rewiring ramps. Hanger arm fits any junction box. Stereophonically-engineered, reinforced Fibreglas case. Rugged, light, small, economical and trouble free.

$\$12^{00}$ per speaker

A MODEL FOR EVERY NEED — EVERY INSTALLATION

"UNIVERSAL"

The world's most popular replacement speaker. Recognized as the best-sounding, most attractive and most trouble-free speaker at any price! By making full use of the cavity resonance and a 4-inch driver unit, this speaker gives unmatched bass response, fidelity and dynamic range. Die-cast aluminum case, glass fiber tone filter, beautiful two-tone, extra-tough finish, lifetime transformer, lowest known maintenance costs.

$\$7^{60}$ per speaker

"STAR"

An economical speaker that is unsurpassed in beauty and performance. Embodies many of the features of higher-priced models and gives sound of superior quality. Has a 3½" cone and large 1.47-oz. magnet. Fiberglas case with attractive molded-in colors. Fits most junction boxes. Small and compact, it fits the hand. Will give trouble-free service at a low cost.

$\$5^{50}$ per speaker

"STEREO 3"

The finest in-the-car speaker made! Unsurpassed for TRUE Stereophonic-Sound reproduction. Three driver units, each connected to the proper channel amplifier, bring undistorted sound through three 3½" cones. Tremendous power range. Theatre-type, triple-stacked volume control. Stereophonic-engineered, reinforced Fiberglas housing. Electrically and mechanically fits most systems. A "MUST" for wide-screen, multi-channel sound installations.

$\$14^{75}$ per speaker

SEE YOUR FAVORITE INDEPENDENT THEATRE-SUPPLY DEALER or write direct, requesting full information and literature.

"GLOW-TOP" JUNCTION BOX

This beautiful, translucent junction box is available in four brilliant colors: green, red, amber and blue. Down-lights available at slight extra cost.

ELECTRICAL PRODUCTS RESEARCH
eprad
AND DEVELOPMENT COMPANY

"THE VOICE OF THE DRIVE-IN"

1206 CHERRY STREET
TOLEDO 4, OHIO

NEW EQUIPMENT & DEVELOPMENTS

Ice-Making Machine Produces Hard Flake P-1303

An economical solution to ice supply problems may be had through the use of the Scotsman Super Flaker, ice-making machine developed by the American Gas Machine Co., a division of the Queen Stove Works, Inc. The different models, some of which will produce up to 1,050 pounds of flaked ice per day, produce hard, dry ice for as little as seven to ten cents per 100 pounds. Operating convenience and ease of maintenance are integral parts of the design. Every unit boasts a hermetically sealed compressor which is said to be both the simplest and most dependable in the field. Although the Super Flaker does not use scrapers, blades or choppers, it automatically moves flaked ice from the freezing cabinet to its insulated storage bin. The easy-to-install ice machines are designed to eliminate bending and stooping when removing ice from the storage bins.

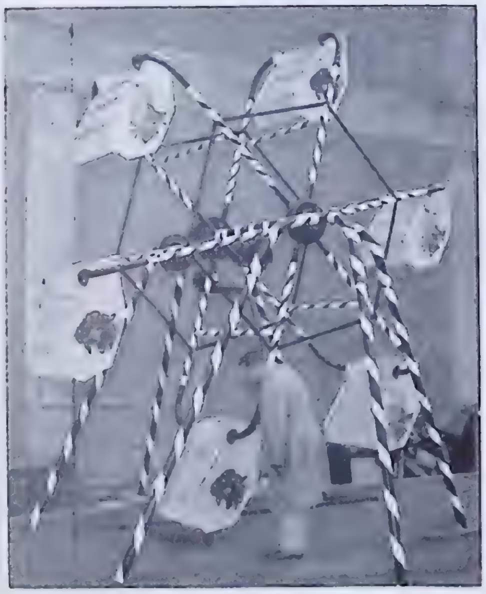
A New Super-Sized Film Rewinder P-1304

A large new film rewinder, the Model K, has been introduced to the industry by Goldberg Bros. Said to be the largest rewinder made, it will handle 3,000 feet of black and white 35mm film on reels up to 18 inches in diameter and may be adapted to 16 and 35mm reels of a smaller size. A top-grade, heavy steel finished in brown hammertone, machined to precision tolerances is used in the construction. A slate-gray hammertone finish is also available in the new rewinder which is said to work automatically when the control handle is set. The doors of the unit, which are attached to heavy counter-balanced spring hinges, are kept closed during operation by a special large handle. Each model is subjected to quality-control tests prior to shipment and carries the Board of Fire Underwriters' approval. Only authorized dealers will handle the Model K for the Goldberg Company.

FOR MORE INFORMATION

USE Readers' Bureau Coupons, Page 35

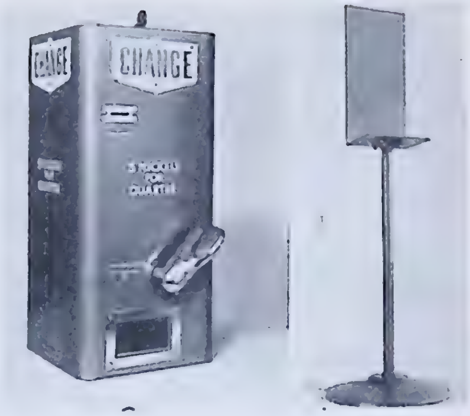
Children's Ferris Wheel For Playground Areas P-1305



The Miracle Whirl Sales Co. is now handling a child-size ferris wheel, the Miracle Star-Gazer, which it claims "will boost boxoffice receipts enough to pay for itself in one season." The miniature ferris wheel was designed to offer eye-appeal with safety. It is finished in black and white candy stripes with contrasting pink for the seats. Safety features include brakes and special triple-bar structures across the front of each seat. Another feature is the use of two Dodge reduction gears, each capable of operating the ride by itself, with the powerful motor. Cartoon figures decorate the sides of the seats.

Claims made for products described editorially on this and other pages are taken from the manufacturers' statements.

Changemaker for Installation Near Vending Machines P-1306



Vending machine profits can be increased through the use of the new changemakers developed by Klopp Engineering Inc., manufacturers of electric and manual coin sorting and counting machines. The Klopp changers are available in four different models which can handle quarters, dimes and nickels. Special stands are available for the units or they may be mounted on counters or walls.

Neon Letters Plug Into Sign In Individual Sockets P-1307

The interchangeable neon signs being made by Insco Products Co., Inc., offer several advantages over most standard neon signs. The new signs are so designed that the messages may be carried in as many as five colors and be changed in a matter of seconds, a definite asset to theatre concessions where many items are featured. Unlike other signs, the Insco does not have to be sent to the maker when in need of repair; instead, the owner simply plugs in a new letter to replace the broken one.

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Bureau postcard in this issue of The Modern Theatre.

L-1698—Full information on the complete line of the S&R Soda Fountain Mfg. Co. is contained in a catalog recently published by the company. With the exception of the first page which lists all of the advanced features and qualities of the S&R products, the entire catalog is devoted to illustrations and specifications of the different models that it makes. Among the many pieces of equipment manufactured are fountain units with sliding drainboards, creamers, fountainettes, griddle and fryer stands, steam tables and bread cabinets. Each of the different units comes in a variety of models and according to the catalog custom-built units are available upon order.

L-1699—Drive-in owners with weed problems will be interested in the folder recently issued by Brulin & Co., manufacturing chemists. Information on both the non-selective and selective weed killing chemicals produced by Brulin are contained in the publication. According to the material on the non-selective weed killer, the chemical will destroy all vegetation treated and may be used anywhere as it is neither explosive nor inflammable. It is also said to be economical as a single gallon of concentrate will effectively treat from 1,000 to 1,200 square feet unless the area is covered with certain plants such as poison ivy which requires heavier applications. Two heavy-duty chemicals, the Brush-Off and Dual Purpose Weed Control, are also described in a section devoted to selective weed killers. A weaker control chemical, 2, 4-D Liquid Weed Killer which is non-injurious to most grasses, is also described.

L-1700—Heat Exchangers Inc. is now distributing a clever little pamphlet on its line of refrigerated dispenser-merchandisers for non-carbonated beverages. Half of the material is concerned with the Buckingham line with its Senior, Twin and Junior models. The other portion is devoted to the animated Kwik-Kool, the plain Kwik-Kool and the Sales Booster models. Specifications, special features and illustrations for each of the six are contained. One of the special features of the dispensers is "Analumination," a combination of animation and illumination of the liquid which is said to create greater sales and thus larger profits.

L-1701—For those theatres already featuring coffee at their concessions stands or those interested in doing so, the Steel Products Co. has prepared two single sheets on its coffee makers. One deals with the E-Z Way double faucet unit and the other with the pushbutton automatic model. Both pieces of literature are illustrated and offer information about the particular qualities of each model such as how it operates and why it will save.

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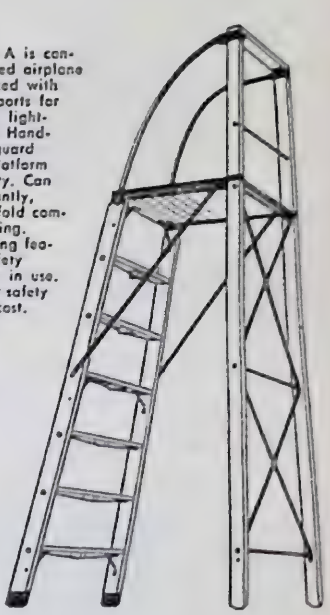

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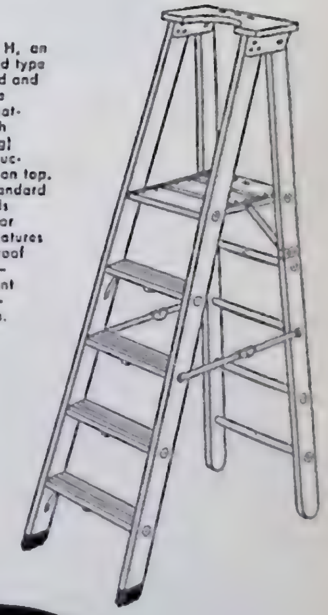

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about PEOPLE / and PRODUCT

William E. Robinson, well-known New York advertising and public relations executive, is the new president of the Coca-Cola Co. and Hammond B. Nicholson, the former president, now is chairman of the board. The election of the two men to the posts by the board of directors was occasioned by the recent retirement of R. W. Woodruff, board chairman. The 54-year-old Robinson was a partner in Robinson-Hannagan Associates, public relations firm founded by the late Steve Hannagan.

Scientists of the Eastman Kodak Co. and its British division, Kodak, Ltd., have joined in both the writing and the editing of "Progress in Photography, 1951-54." The book, which was published in England and will soon be on sale in the United States, is an attempt to bridge the gap between the average photography texts and specialist theories and applications of recent developments in the field.

Editor-in-chief of the 60-section reference work was Dr. D. A. Spencer, deputy managing director of Kodak, Ltd., and former president of the Royal Photographic Society. Assisting Dr. Spencer in the editing work were Glenn E. Matthews of Kodak Research Laboratories, who handled American contributions; Dr. Wolfgang F. Berg of the research laboratories of Kodak, Ltd., who edited the British contributions; Dr. Paolo Bassignana of Italy and Dr. J. Eggert of Switzerland. Matthews also wrote the opening article on new developments in the United States.

H. L. Cannon

H. L. "Hal" Cannon has been named to post of fountain division manager for The Charles E. Hires Co. replacing "Woody" Longan, who was appointed franchise district manager for the Cleveland area, according to D. Clarke, general sales manager of the national accounts division. Cannon, a veteran of 15 years with other major soft drink manufacturers, will play an essential part in the merchandising programs planned for the fountain and fixtures division.

Harold F. Horton, manager of sales promotion for the American Floor Surfacing Machine Co., has been promoted to general sales manager. He succeeds W. B. Crew, who resigned the post to become an independent business consultant. Company spokesmen also report that John H. C. Thompson of Pittsburgh has been appointed sales manager for the maintenance machine division of America.

H. L. Phillips, head of Phillips Electro Extensions which manufactures the Phillips arc lamp carbon saver, reports that his firm is now distributing a line of precision radiation instruments, Geiger and scintillation counters to be used in detecting uranium and oil deposits.

Harold E. Brown

The board of directors of the Strong Electric Co. recently elected Harold E. Brown to the post of vice-president in charge of sales. Brown, who has been with the firm for 20 years, will supervise sales of projection arc lamps, rectifiers, spotlamps, slide projectors and reflectors for the company.

Executive Vice-President Fred C. Matthews of Motiograph, manufacturer of 35mm motion picture projectors and Motiograph-Mirrophonic sound systems, is on an extended tour of the southern United States. He will not return to the Chicago home offices until the middle of March.

The Eastman Kodak Co. reports the development of a new color film, Ektachrome, which is said to be three times as fast as the firm's popular Kodachrome color film. The new film, which is suited for use in color transparencies for mounting and projection as color slides, will be available in the 35mm and 828 sizes. A new chemical, Process E-2 Ektachrome, was especially developed for the film.

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The EXHIBITOR HAS HIS SAY ABOUT PICTURES

ALLIED ARTISTS

Arrow in the Dust (AA)—Sterling Hayden, Coleen Gray, Keith Larsen. Another Indian and cavalry picture. It did just about as good as the rest of our fare has lately. Played Sun., Mon. Weather: Clear and cold. —Terry Axley, New Theatre, England, Ark. Small-town and rural patronage.

Private Eyes (AA)—Leo Gorcey, Huntz Hall, Joyce Holden. As per their usual, a good slapstick comedy. In the old days, it would have paid off, but I don't think Huntz Hall riding down the street with Lady Godiva would bring a crowd any more. Played Wed., Thurs. Weather: Cold.—Joe Faith, Linn Theatre, Linn, Mo. Small-town and rural patronage.

Two Guns and a Badge (AA)—Wayne Morris, Beverly Garland, Morris Ankrum. This was well liked by the boys who wear the cowboy boots. Nothing big, but what the small towns need on a weekend. Hope these small westerns continue. Played Fri., Sat. Weather: Fair.—George Kelloff, Ute Theatre, Aguilar, Colo. Small-town and rural patronage.

COLUMBIA

Caine Mutiny, The (Col)—Humphrey Bogart, Jose Ferrer, Van Johnson. A very fine picture. We need more like it. Didn't gross quite as much as I did on "On the Waterfront." From the discussion among the patrons who saw both pictures, I felt that "Waterfront" was the better of the two. Lost only $9 on this engagement. This is an improvement. Maybe one of these days I might show a profit on a picture. Played Sun., Mon. Weather: Good. — Leonard J. Liese, Roxy Theatre, Randolph, Neb. Rural and small-town patronage.

Drive a Crooked Road (Col)—Mickey Rooney, Dianne Foster, Kevin McCarthy. Played this on Friday-Saturday with United Artists' "Fort Algiers" and, although most people liked "Fort Algiers," they really came for the Mickey Rooney action-suspense film. They were well-pleased. It's a rough, snow-packed winter. Played Fri., Sat. Weather: Moderate.—Arden A. Richards, Craigsville Year-Round Drive-In Theatre, Craigsville, W. Va. Small-town and rural patronage.

Nebraskan, The (Col)—Phil Carey, Roberta Haynes, Wallace Ford. Play this good action western on Saturday. You won't be sorry.—W. S. Funk, Star Theatre, St. Stepheu, S. C. Population 1,200.

Stranger Wore a Gun, The (Col)—Randolph Scott, Claire Trevor, Joan Weldon. Pardon, Randy, but your slip showed in this one. Too much chasing around. Used the 2-D version to way below average business for this change. Played Sun., Mon. Weather: Fair.—Michael Chiaventone, Valley Theatre, Spring Valley, Ill. Small-town and rural patronage.

METRO-GOLDWYN-MAYER

Brigadoon (MGM)—Gene Kelly, Van Johnson, Cyd Charisse. I have been in show business for 25 years and I don't report on many pictures. I just finished playing this one for four days, and in all my years in the business I have never seen such a small gross. On the last night of the show, I had to be good to my wife and son, so I ran the complete show just for them. So help me, that's all we had! The picture is all music and it doesn't make sense. I played the CinemaScope musical short, "Strauss Fantasy," which is just like the others of this series and one patron asked me why I repeat so often. Played Sun., Mon., Tues., Wed.—Leo A. Backer, Valley Theatre, Browns Valley, Minn. Small-town and rural patronage.

Latin Lovers (MGM) — Lana Turner, Ricardo Montalban, John Lund. Played this one late and did not do so well. The title put off many and my personal opinion was that it had something missing. It was just neither fish nor fowl. It isn't that we did not do fair business but I cannot be too enthusiastic because it just wasn't up to the MGM standard. Played Wed. through Sat. Weather: Fair.—Dave S. Klein, Astra Theatre, Kitwe-Nkana, Northern Rhodesia, Africa. Mining, government, business patronage.

Men of the Fighting Lady (MGM)—Van Johnson, Walter Pidgeon, Louis Calhern. The MGM touch, so production and story value were good. An action picture with the best in thrills while riding with the pilots—and in color. Played this on "Veterans Day" so the timely theme helped at the boxoffice. Business? I am smiling! Played Thurs., Fri., Sat. Weather: Fair.—Ken Christianson, Roxy Theatre, Washburn, N. D. Population 900.

Tarzan the Ape Man and Tarzan Escapes (MGM) — Reissues. Johnny Weissmuller, Maureen O'Sullivan. Was so embarrassed over the ancient look of the trailers that I felt no one would show up to see these. Contrary to my expectations they came through the rain and cold and actually enjoyed themselves immensely. This is a crazy business when an old "Tarzan" can outgross in a single night "Brigadoon" and "Beau Brummell" in two nights run!—C. J. Otts, Wakea Theatre, Waskom, Tex. Small-town and rural patronage.

PARAMOUNT

Caddy, The (Para)—Dean Martin, Jerry Lewis, Donna Reed. No business. People are fed up with the corn these boys throw out.—Ray S. Hanson, Fox Theatre, Fertile, Minn. Population 905.

Elephant Walk (Para)—Elizabeth Taylor, Dana Andrews, Peter Finch. This was well taken. It seemed somewhat different than the usual run of stuff. The boxoffice take was average. Played Sun., Mon. Weather: Good.—Dave Seng, Karlstad Theatre, Karlstad, Minn.—Small-town and rural patronage.

GWTW Brings In More Than Population of Town

GONE WITH THE WIND (MGM) Reissue — Clark Gable, Vivien Leigh, Olivia de Havilland. We showed this to more than the population of the town. We brought out farmers and other people we had never seen before, and whom we may never see again. Played Sun., Mon., Tues. Small-town and rural patronage.

JESSE H. MOORE

Ritz Theatre
Crenshaw, Miss.

Forever Female (Para)—Ginger Rogers, William Holden, Paul Douglas. A story about an actress and her ex-husband, it drew better than average for midweek. Can't figure why, as this type here as a rule proves to be a dud. Played Wed., Thurs. Weather: Okay. —D. W. Trisko, Runge Theatre, Runge, Tex. Small-town and rural patronage.

Jivaro (Para)—Fernando Lamas, Rhonda Fleming, Brian Keith. This is a picture I was afraid to play. It turned out to be tops in every department. Particularly good for a weekend.—W. S. Funk, Star Theatre, St. Stephen, S. C.

Shane (Para)—Alan Ladd, Van Heflin, Jean Arthur. The folks who read "The Robe" were the only ones who panned that picture, but you didn't have that trouble with the ones who read "Shane." This was "Shane" as I read it. Ladd was "Shane" as I saw him. Heflin was Joe as I read of him and so it was with Jean Arthur and all the rest. I think George Stevens should have a special award for producing the most perfect reproduction of the characters and story of a book ever to come out of Hollywood. We enjoyed excellent business and gave folks the kind of a treat that keeps them talking about motion pictures. Wish I'd had this a few years ago. Boy, would it have filled things up then. Played Sun., Mon., Tues. Weather: Snowy.—Bob Walker, Uintah Theatre, Fruita, Colo. Small-town and rural patronage.

RKO RADIO

Appointment in Honduras (RKO)—Glenn Ford, Ann Sheridan, Zachary Scott. They won't beat the door down to get into this just because you list the cast and the title, but if you can entice them in you've got the merchandise to make them glad they came. This is about as suspenseful as they come and when I worried because it lacked ten minutes of filling out my usual two-hour program, I was worrying for nothing. Most folks couldn't take any more. When Sheridan said in the end, "I've had enough excitement to last me a life-time," I heard several women repeat the remark as they left. We did good average business for bank night. Played Wed., Thurs. Weather: Muddy.—Bob Walker, Uintah Theatre, Fruita, Colo. Small-town and rural patronage.

Hans Christian Andersen (RKO)—Danny Kay, Jeanmaire, Farley Granger. A beautiful fantasy film in color. Both the story and the music are good. Sure packed the kiddies in, although it was a school night. It's all right for midweek playing time, if you can buy it right. This was the first good RKO picture we've played in years. Played Tues., Wed., Thurs. Weather: Rain.—Kenneth Christianson, Roxy Theatre, Washburn, N. D. Small-town and rural patronage.

Susan Slept Here (RKO)—Dick Powell, Debbie Reynolds, Ann Francis. The best picture to hit my screen in a long time. Debbie Reynolds was wonderful, so cute and sweet, yet fully packed with energy. Give us more of Debbie in future pictures. Business was off because of a basketball tournament. Played Thurs., Fri., Sat.—Jesse H. Moore, Ritz Theatre, Crenshaw, Miss. Small-town and rural patronage.

Waterbirds (RKO)—Disney True Life Ad-

(Continued on next page)

REVIEW DIGEST

⧺ Very Good; + Good; ± Fair; − Poor; = Very Poor.

In the summary ⧺ is rated 2 pluses, = as 2 minuses.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1559	Golden Coach, The	105	Drama	I.F.E.	2-20-54	+			+		⧺	+	5+
	Golden Idol, The	71	Drama	AA							±		1+1−
1565	Golden Mask, The	88	Drama	UA	3-13-54	±	±	+	+		+	+	6+2−
1639	Golden Mistress, The	82	Drama	UA	10-23-54	+	+	+	±	±	±	±	7+4−
1704	Good Die Young, The	100	Drama	UA	2- 5-55	+	±		+		±		4+2−
1580	Gorilla at Large	83	Drama (Three-dimension)	20th-Fox	5- 8-54	+	+	+	±	+	+	+	7+1−
1537	Great Diamond Robbery	69	Comedy	MGM	12- 5-53	+	±	±	±	−	±		5+5−
1531	Great Gilbert and Sullivan, The	112	Musical	UA	11-14-53	⧺	⧺	⧺	⧺	+	⧺	⧺	13+
1673	Green Fire	100	Drama	MGM	12-25-54	+	±	+	+	⧺	+	+	8+1−
1579	Guilt Is My Shadow	86	Drama	Stratford	5- 8-54	±						−	1+2−
1553	Gypsy Colt	72	Drama	MGM	1-30-54	+	+	±	+	⧺	+		7+1−

H

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Half-Way to Hell	61	Documentary	Hallmark				+					1+
	Hans Christian Andersen	112	Musical	RKO	11-29-52	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
1635	Hansel and Gretel	75	Fantasy	RKO	10-16-54	+	+	+		±	⧺		6+1−
1636	Heat Wave	70	Drama	LP	10-16-54	±							1+1−
1548	Heidi	97	Drama	UA	1- 9-54	⧺	⧺		+		⧺		7+
1556	Hell and High Water	103	Drama (CinemaScope)	20th-Fox	2- 6-54	⧺	⧺	⧺	⧺	⧺	+	+	12+
1586	Hell Below Zero	90	Drama	Col	5-29-54	+	+	+	+	⧺	+	+	8+
1580	Hell Raiders of the Deep	93	Drama	I.F.E.	5- 8-54	+		+	+		+	+	5+
1558	Hell's Half Acre	91	Drama	Rep	2-13-54	±	±	±	+	±	±	±	7+6−
1687	Hell's Outpost	90	Drama	Rep	1- 8-55	+	±		±		±		4+3−
1596	Her Twelve Men	91	Comedy-Drama	MGM	7- 3-54	⧺	⧺	±	+	+	⧺	+	10+1−
1608	High and Dry	93	Comedy	U-I	8-28-54	+	⧺	+	+	⧺	+	+	9+
1586	High and the Mighty, The	153	Drama (CinemaScope)	WB	5-29-54	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
1553	Highway Dragnet	72	Drama	AA	1-30-54	±	+	±	⧺	±	±		7+4−
1593	His Last Twelve Hours	89	Com-Dr	I.F.E.	6-26-54	+							1+
1545	His Majesty O'Keefe	88	Drama	WB	1- 2-54	+	⧺	+	+	⧺	⧺	+	10+
	Hit the Deck	..	Musical	MGM									
1592	Hobson's Choice	107	Comedy	UA	6-19-54	⧺	⧺	+	⧺	⧺	+	+	11+
1538	Hondo	83	Drama (Three-dimension)	WB	12- 5-53	⧺	⧺	+	+	⧺	⧺	+	11+
1551	Horse's Mouth, The	77	Comedy	Mayer-Kingsley	1-23-54	+					+	+	3+
1606	Human Desire	90	Drama	Col	8-14-54	±		±	+	−	±	±	5+5−
1618	Human Jungle	82	Drama	AA	9-18-54	+	+	+	+	⧺	+	±	8+1−
1691	Hunters of the Deep	64	Doc	DCA	1-15-55	+			+		+	+	4+
	Husband for Anna, A	105	Drama	I.F.E.									

I

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1575	Indiscretion of an American Wife	64	Drama	Coy	4-24-54	+	±	±	±	+	⧺	±	8+4−
1569	Iron Glove, The	77	Drama	Col	3-27-54	+	±	±		−	±	±	5+5−
1550	It Should Happen to You	87	Comedy	Col	1-16-54	+	+	⧺	⧺	⧺	⧺	+	11+

J

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1554	Jesse James vs. the Daltons	65	Western	Col	1-30-54	+	−	±	+	±	+	−	5+4−
1619	Jesse James' Women	83		UA	9-18-54	±	±		±		−	−	3+5−
1552	Jivaro	92	Drama	Para	1-23-54	+	±	±	+	+	±	±	7+4−
1588	Johnny Dark	85	Drama	U-I	6- 5-54	+	±	+	+	⧺	+	±	8+2−
1579	Johnny Guitar	110	Western	Rep	5- 8-54	±	+	±	⧺	−	+	+	7+3−
1484	Julius Caesar	122	Historical Drama	MGM	6-13-53	⧺	⧺	⧺	⧺	+	⧺	⧺	13+
	Jump Into Hell	..	Drama	WB									
1712	Jungle Gents	64	Comedy	AA	2-19-55	±				±			2+2−
1586	Jungle Man-Eaters	67	Drama	Col	5-29-54	±	±	±		−	±		4+5−
1698	Jupiter's Darling	95	Musical	MGM	1-29-55	⧺	±	+	+	⧺	+	+	9+1−

K

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
	Karamoja	63	Documentary	Hallmark				±		−			1+2−
	Ketchikan	..	Drama	AA									
1608	Khyber Patrol	71	Drama	UA	8-21-54	±	±	±	±	+		±	6+5−
1554	Killers From Space	71	Drama	RKO	1-30-54	=	−	±	+	−	±		3+6−
	Killer Leopard	..	Drama	AA									
1543	King of the Khyber Rifles	99	Drama (CinemaScope)	20th-Fox	12-26-53	⧺	+	+	+	⧺	+	+	9+
1598	King Richard and the Crusaders	113	Historical Drama	WB	7-17-54	⧺	+	+	⧺		+	+	8+
1545	Knights of the Round Table	126	Drama (CinemaScope)	MGM	1- 2-54	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
1572	Knock on Wood	103	Comedy	Para	4-10-54	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+

L

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1715	Land of Fury	82	Drama	U-I	2-19-55	+							1+
1647	Last Time I Saw Paris	116	Drama	MGM	11- 6-54	+	+	+	⧺	⧺	+	⧺	10+
1578	Laughing Anne	91	Drama	Rep	5- 1-54	+	+	−	+	−	+	+	5+2−
1643	Lawless Rider, The	62	Western	UA	10-30-54	−	−	+					1+2−
1601	Law vs. Billy the Kid, The	72	Western	Col	7-31-54	+	±	±	±	+	±	−	6+5−
1694	Life in the Balance, A	75	Drama	20th-Fox	1-22-55	±	±	±	⧺	+	+		7+3−
1608	Little Kidnappers, The	93	Drama	UA	8-21-54	+	+	+	+	+	⧺	+	8+
1521	Living Desert, The	72	Documentary	Buena Vista	10-10-54	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
1578	Living It Up	95	Comedy	Para	5- 1-54	⧺	−	+	⧺	⧺	+	+	9+1−
1571	Lone Gun, The	73	Drama	UA	4-10-54	+	±	−	+	−	±		4+4−
1586	Lonely Night, The	66	Drama	Kingsley	5-29-54	+		±			⧺		4+1−
1706	Long Gray Line, The	138	Drama	Col	2-12-55	⧺	⧺	⧺	⧺	⧺		⧺	12+
1697	Long John Silver	109	Adv-Drama	DCA	1-29-55	+	+	±	±	−			4+3−
1547	Long, Long Trailer, The	103	Comedy	MGM	1- 9-54	⧺	+	⧺	⧺	⧺	⧺	+	12+
1577	Long Wait, The	93	Drama	UA	5- 1-54	+	+	±	+	+	±	±	7+3−
1561	Loophole	79	Drama	AA	2-27-54	+	+	±	+	±	+	±	7+3−
	Love in the City	110	Drama	I.F.E.									
1573	Lucky Me	109	Musical (CinemaScope)	WB	4-17-54	+	+	±	+	±	+	+	7+2−
1549	Lure of the Sila	75	Drama	I.F.E.	1-16-54	+					±		2+1−

M

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1565	Ma and Pa Kettle at Home	81	Comedy	U-I	3-13-54	+	±	+		+	+		5+1−
1569	Mad Magician, The	72	Drama (Three dimension)	Col	3-27-54	±	+	±	+	+	±		6+3−
1584	Magnificent Obsession	108	Drama	U-I	5-22-54	⧺	⧺	⧺	⧺	⧺	⧺	+	13+
1571	Make Haste to Live	90	Drama	Rep	4-10-54	+	±	⧺	±	⧺	+	+	9+2−
1602	Malta Story, The	103	Drama	UA	7-31-54	±		−	+		+	+	4+2−
	Mambo	..	Drama	Para				+					1+
1533	Man Between, The	99	Drama	UA	11-21-53	+	±		±		±	⧺	6+3−
1585	Man With a Million	90	Comedy	UA	5-29-54	+	+		+	⧺	⧺	+	8+
1699	Many Rivers to Cross	95	Drama	MGM	1-29-55	⧺	⧺	+	+	⧺		+	9+
1516	Martin Luther	104	Doc-Drama	DeRochemont	9-19-53	+	+	+	+		⧺	+	7+
	Marty	..	Drama	UA									
1574	Massacre Canyon	67	Western	Col	4-17-54	+	±	±	+	±			5+3−
1661	Masterson of Kansas	78	Western	Col	12- 4-54	+	±	±	+	+	±	±	7+4−
1582	Men of the Fighting Lady	80	Drama	MGM	5-15-54	+	+	±	+	+	⧺	+	8+1−
1572	Miami Story, The	75	Drama	Col	4-10-54	−	+	+	+	+	⧺	+	7+1−
1527	Miss Robin Crusoe	75	Drama	20th-Fox	10-31-53	−	−		±		±		2+4−
1547	Miss Robin Hood	75	Comedy	Union	1- 9-54	+						+	2+
1546	Miss Sadie Thompson	91	Drama	Col	1- 2-54	⧺	±	+	+	⧺	±		8+2−
1591	Moment of Truth, The	87	Drama	Arlan	6-19-54	±							1+1−
1537	Money From Home	100	Comedy (Three-dimension)	Para	12- 5-53	+	±	±	±	+	±	±	7+5−
1606	Monster From the Ocean Floor	64	Drama	LP	8-14-54	+		+					2+
1521	Mr. Denning Drives North	95	Drama	Carroll	10-10-53	+		+	+			+	4+
1525	Mr. Potts Goes to Moscow	93	Comedy	AA	10-24-53	+		+	+	+	+	+	6+
	Murder Is My Beat	..	Drama	AA									
1544	Murder on Monday	95	Drama	Mayer-Kingsley	12-26-53	+				±	+	+	4+1−

N

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1607	Naked Alibi	86	Drama	U-I	8-28-54	+	±	±	+	+	+	+	7+2−
1558	Naked Jungle, The	93	Drama	Para	2-13-54	+	±	+	+	⧺	⧺	+	9+1−
1559	New Faces	98	Musical (CinemaScope)	20th-Fox	2-20-54	+	+	+	+	+	⧺	⧺	9+
	New Orleans Uncensored	..	Drama	Col			±	±		−			2+3−
1709	New York Confidential	87	Drama	WB	2-19-55	+	+	+	+	+	−	+	6+1−
1570	Night People	93	Drama (CinemaScope)	20th-Fox	3-27-54	⧺	⧺	⧺	⧺	⧺	⧺	⧺	14+
1491	Night Without Stars	73	Drama	RKO	7-11-53	±		−			±	±	3+4−

O

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1599	On the Waterfront	108	Drama	Col	7-24-54	⧺	⧺	+	⧺	⧺	⧺	⧺	13+
1648	Operation Manhunt	77	Drama	UA	11- 6-54	±	±	±	+		+		5+3−
1680	Other Woman, The	81	Drama	20th-Fox	12-25-54	±	±	±	±	−	−		4+6−
1596	Outcast, The	90	Drama	Rep	7- 3-54	+	+	±	+	⧺	±	±	8+3−
1659	Outlaw's Daughter, The	75	Western	20th-Fox	11-27-54	+	+	+	±		±		5+2−
1593	Outlaw Stallion	64	Western	Col	6-26-54	+	±	±	±	±	+	±	7+5−
1557	Overland Pacific	73	Western	UA	2-13-54	±	±	±	+	+	±		6+4−
	Our Girl Friday	..	Comedy	20th-Fox									
1594	Out of This World	75	Doc	Carroll	6-26-54	⧺					⧺		4+

P

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1678	Paid to Kill	75	Mystery-Drama	LP	12-25-54	±							1+1−
1546	Paratrooper	87	Drama	Col	1- 2-54	⧺	+		+		+	+	6+
1563	Paris Playboys	62	Comedy	AA	3- 6-54	±	±	±		±			4+4−
1631	Passion	84	Drama	RKO	10- 9-54	+	±	±	±	−	±	±	6+6−
1556	Personal Affair	82	Drama	UA	2- 6-54	+	±	+	+		+	+	6+1−
1564	Phantom of the Rue Morgue	84	(Three-dimension)	WB	3- 6-54	+		±	+	+	+	±	6+2−
	Phantom Stallion	54	Western	Rep									
1639	Phffft	91	Comedy	Col	10-23-54	+	⧺	+	+	⧺	+	+	9+
1574	Pickwick Papers	109	Comedy	M-K	4-17-54	⧺			+		⧺	+	6+
	Pirates of Tripoli	72	Drama	Col			±		±	±	±	±	5+5−
1575	Playgirl	85	Drama	U-I	4-24-54	±	±	±	±	−	+	±	6+6−
1618	Police Story, The (Title Changed to "The Human Jungle")												

++ Very Good; + Good; ± Fair; — Poor; = Very Poor.

In the summary ++ is rated 2 pluses, = as 2 minuses.

REVIEW DIGEST

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's Reports	Variety	Film Daily	Hollywood Reporter	Parents' Magazine	New York Daily News	Summary
1695	Port of Hell	(80)	Drama	AA	1-22-55	+	+	+	+	++		±	7+1—
1570	Pride of the Blue Grass	(70)	Drama	AA	3-27-54	±	+	±	+	±	+		6+3—
1686	Prince of Players	(102)	Drama	20th-Fox	1 -8-55	++	+	++	++	++	++	++	13+
1571	Prince Valiant	(100)	Drama (CinemaScope)	20th-Fox	4-10-54	++	++	+	+	++	++	+	11+
1591	Princess of the Nile	(73)	Drama	20th-Fox	6-19-54	±	±	±	+	±	±	±	7+6—
1614	Private Hell 36	(81)	Drama	Filmakers	9-11-54	±	+	+	+	—	±	+	6+3—
1569	Prisoner of War	(81)	Drama	MGM	3-27-54	±	±	—	+	±	±	±	6+6—
	Purple Plain, The	(..)	Drama	UA				+			+		2+
1599	Pushover	(88)	Drama	Col	7-24-54	+	±	+	±	++	+	±	8+3—
	Q												
1567	Queen's Royal Tour, A	(84)	Documentary	UA	3-20-54	+		+	+		++		5+
1680	Quest for the Lost City	(61)	Travel Feature	RKO	12-25-54	+	+	±	±	+	++		7+2—
	R												
	Race for Life	(..)	Drama	LP				+					1+
1703	Racers, The	(112)	Drama	20th-Fox	2- 5-55	+	++	+	++	++		+	9+
1570	Racing Blood	(76)	Drama	20th-Fox	3-27-54	±	±	±		—	±		4+4—
1600	Raid, The	(82)	Drama	20th-Fox	7-24-54	+	++	+	++		++	+	9+
1568	Rails Into Laramie	(82)	Drama	UI	3-20-54	+	±	+	+	+	±	+	7+2—
1600	Rear Window	(112)	Drama	Para	7-24-54	++	++	++	++	++	++	++	14+
1558	Red Garters	(90)	Musical	Para	2-13-54	++	++	±	+	++	+	+	10+1—
1545	Red River Shore	(54)	Western	Rep	1- 2-54	+		±	+	±	±		5+3—
1598	Return From the Sea	(80)	Drama	AA	7-17-54	±	+	+	++		+	±	7+2—
1595	Return to Treasure Island	(75)	Drama	UA	7- 3-54	+	±	±	—		±		4+4—
1560	Rhapsody	(115)	Musical-Drama	MGM	2-20-54	++	±	±	+	±	++	+	9+3—
1640	Ricochet Romance	(80)	Comedy	U-I	10-23-54	+	—	±	+	=	±		4+5—
1555	Ride Clear of Diablo	(80)	Drama	U-I	2- 6-54	+	+	+	+	+	++	±	8+1—
1566	Riding Shotgun	(75)	Western	WB	3-13-54	±	±	±	+	+	+	+	7+3—
1596	Ring of Fear	(93)	Drama	WB	7- 3-54	+	+	±	+	—	±	+	6+3—
1557	Riot in Cell Block 11	(80)	Drama	AA	2-13-54	++	+	+	+	++	+	+	9+
1599	River Beat	(73)	Drama	LP	7-24-54	±	±	±	+	+			5+3—
1576	River of No Return	(90)	Drama (CinemaScope)	20th-Fox	4-24-54	++	+	±	+	+	+	+	8+1—
1536	Rob Roy, the Highland Rogue	(86)	Drama	RKO	11-28-53	+	+	++	+	++	++	+	10+
1578	Rocket Man, The	(80)	Drama	20th-Fox	5- 1-54	+	±	—	±	+	±		5+4—
1612	Rogue Cop	(92)	Drama	MGM	9- 9-54	+	+	±	+	++	+		7+1—
1675	Romeo and Juliet	(140)	Drama	UA	12-25-54	+	++		++	++	++	++	11+
1622	Roogie's Bump	(71)	Comedy-Fantasy	Rep	9-25-54	±	±	—	+	=	+		4+5—
1564	Rose Marie	(102)	Musical (CinemaScope)	MGM	3- 6-54	+		±	+	+	+	+	6+1—
	S												
1547	Saadia	(82)	Drama	MGM	1- 9-54	±	±	±	+	—	++	±	7+5—
1704	Sabaka	(81)	Drama	UA	2- 5-55	±	—		—		±		2+4—
1604	Sabrina	(113)	Drama	Para	8- 7-54	++	++	++	++	++	++	+	13+
1568	Saint's Girl Friday, The	(68)	Drama	RKO	3-20-54	+	±		±	±	±		5+4—
1573	Salt of the Earth	(94)	Documentary	IPC	4-17-54	+		—					1+1—
1583	Saracen Blade	(76)	Drama	Col	5-22-54	+	±	+	+	+	±	+	7+2—
1562	Saskatchewan	(88)	Drama	U-I	2-27-54	±	+	±	+	+	+	+	7+2—
1567	Scarlet Spear, The	(78)	Drama	UA	3-20-54	+	±	—	—	±			3+4—
1584	Secret of the Incas	(101)	Drama	Para	5-22-54	+	+	±	±	+	±	+	7+3—
1607	Security Risk	(69)	Drama	AA	8-21-54	—	—	±					1+3—
1583	Sensualita	(91)	Drama (American Dialog)	I.F.E.	5-22-54	+		±	±		++	±	6+3—
	Seven Angry Men	(90)	Drama	AA									
1588	Seven Brides for Seven Brothers	(103)	Musical (CinemaScope)	MGM	6- 5-54	++	+	++	+	++	++	++	12+
1632	Shanghai Story, The	(90)	Drama	Rep	10- 9-54	+	±	±	+	—	±	+	6+4—
1549	She Couldn't Say No	(89)	Comedy	RKO	1-16-54	+	±	±	+	+	±	±	7+4—
1564	She-Wolf, The	(91)	Drama	Rep	4- 6-54	±							1+1—
1611	Shield for Murder	(82)	Drama	UA	9- 4-54	+	±	±	+	+	++		7+2—
1568	Siege at Red River, The	(86)	Drama	20th-Fox	3-20-54	++	+	±	+	++	+	+	9+1—
1650	Sign of the Pagan	(92)	Historical Drama	U-I	11-13-54	++	+	++	++	++	±	+	11+1—
	Silent Raiders	(65)	Drama	LP									
1675	Silver Chalice, The	(137)	Biblical Drama	WB	12-25-54	+	±	+	++	+	+	+	8+1—
1582	Silver Lode, The	(80)	Drama	RKO	5-15-54	—	±	±	+	—	±	+	5+5—
	Silver Star, The	(..)	Western	LP									
1594	Sins of Roma	(71)	Historical-Drama	RKO	6-26-54	±	±		++	+	±	±	7+4—
1619	Sitting Bull	(105)	Western	UA	9-18-54	±	++		+	—	±	+	6+3—
1691	Six Bridges to Cross	(99)	Drama	U-I	1-15-55	+	±	+	+	+	+	++	8+1—
1644	Sleeping Tiger, The	(89)	Drama	Astor	10-30-54	+			±				2+1—
1707	Smoke Signal	(89)	Western	U-I	2-12-55	±		±	±	—	+		4+4—
1656	Snow Creature	(70)	Drama	UA	11-20-54	±	—	—	—				1+4—
1655	So This Is Paris	(96)	Musical Comedy	U-I	11-20-54	+	+	+	+	++	++	+	9+
1571	Southwest Passage	(82)	Drama (Three-dimension)	UA	4-10-54	+	±	++	+	+	+		7+1—
1708	Square Ring, The	(73)	Drama	Rep	2-12-55	±	±		+				3+2—
1626	Star Is Born, A	(182)	Musical-Drama	WB	10- 9-54	++	++	++	++	++	++	++	14+
1642	Steel Cage, The	(80)	Drama	UA	10-30-54	—	±	—	+	+	+	±	5+4—
1567	Stormy the Thoroughbred	(45)	Drama	Buena Vista	3-20-54	+	++	±	+	+	++		8+1—
1588	Student Prince, The	(107)	Musical (CinemaScope)	MGM	6- 5-54	++	+	++	++	++	+		10+
1594	Susan Slept Here	(78)	Comedy	RKO	6-26-54	+	+	+	++	++	±		8+1—
1614	Suddenly	(77)	Drama	UA	9-11-54	+	+	+	+	+	+	+	7+
	T												
1590	Tanganyika	(81)	Adventure Drama	U-I	6-12-54	±	±	±	±	++	+	±	8+5—
1683	Target Earth	(75)	Drama	AA	1- 1-55	+	±	±	+	±			5+3—
1554	Taza, Son of Cochise	(80)	Drama (Three-dimension)	U-I	1-30-54	±	±	±	+	+	+	+	7+3—
1714	Tarzan's Hidden Jungle	(72)	Drama	RKO	2-19-55	±	±	±		—			3+4—
1701	Ten Wanted Men	(80)	Western	Col	2- 5-55	+	±	±	+	+	±		6+3—
1560	Tennessee Champ	(73)	Drama	MGM	2-20-54	+	+	+	+	+	++	±	8+1—
	Terror Ship	(72)	Drama	LP									
1574	Them!	(100)	Drama	WB	4-17-54	++	+	++	+	++	+		9+
1656	Theodora, Slave-Empress	(88)	Costume Drama	I.F.E.	11-20-54	+						±	2+1—
1666	There's No Business Like Show Business	(117)	Musical	20th-Fox	12-11-54	++	++	++	++	++	++	++	14+
1636	They Rode West	(84)	Superwestern	Col	10-16-54	+	—	+	+	++	+		6+1—
1697	They Were So Young	(80)	Drama	LP	1-29-55	+	±	±	+	+			5+2—
1631	This Is My Love	(90)	Drama	RKO	10- 9-54	±	—	±	±	—	±	—	4+7—
1583	Three Coins in the Fountain	(101)	Drama (CinemaScope)	20th-Fox	5-22-54	++	+	+	+	++	++	++	11+
1718	Three for the Show	(91)	Musical	Col	2-26-55	+		+					2+
1618	Three Hours to Kill	(77)	Western	Col	9-18-54	+	±	±	+	+	+	+	7+2—
1638	Three Ring Circus	(110)	Comedy	Para	10-23-54	++	++	+	+	++	++	±	11+1—
1549	Three Young Texans	(80)	Drama	20th-Fox	1-16-54	±	±	±	+	—	±	±	6+6—
	Thunder Over Sangoland	(..)	Adv-Drama	LP									
1607	Thunder Pass	(76)	Western	LP	8-28-54	—				±			1+2—
1712	Timberjack	(94)	Drama	Rep	2-19-55	+	±	+	±				4+2—
1612	Tobor the Great	(77)	Drama	Rep	9- 4-54	—	±	±	±		±		4+5—
1655	Tonight's the Night	(88)	Comedy	AA	11-20-54	++	±		+	++	±	+	8+2—
	Too Young for Love	(..)	Drama	I.F.E.									
1554	Top Banana	(100)	Musical	UA	1-30-54	+	++	+	++	+	+	+	9+
1651	Track of the Cat	(103)	Adv.-Dr.	WB	11-13-54	+	±	±	±	++	+	+	8+3—
	Treasure of the Ruby Hills	(..)	Western	AA									
1694	Trouble in Store	(85)	Comedy	Rep	1-22-55	+	++		+		±		5+1—
1664	Trouble in the Glen	(91)	Drama	Rep	12- 4-54	±	±	±	+	±	+		6+4—
1670	20,000 Leagues Under the Sea	(128)	Drama	Buena Vista	12-18-54	++	++	++	++	++	++	+	13+
1648	Twist of Fate	(89)	Drama	UA	11- 6-54	+	±		±	—	±	±	5+5—
1620	Two Guns and a Badge	(69)	Western	AA	9-18-54	—	±	+	±	±			4+4—
	U												
	Ulysses	(..)	Drama	Para				++					2+
1700	Unchained	(75)	Drama	WB	1-29-55	+	+	+	+	+	++	++	9+
1690	Underwater!	(99)	Drama	RKO	1-15-55	++	+	+	++	++	+	+	10+
1632	Unholy Four, The	(80)	Drama	LP	10- 9-54	±	±	±		+		—	4+4—
	Untamed	(..)	Drama	20th-Fox									
1576	Untamed Heiress, The	(70)	Comedy	Rep	4-24-54	—	±	—	+	—			2+4—
	V												
1597	Valley of the Kings	(86)	Drama	MGM	7-17-54	++	±	+	+		±	+	7+2—
1603	Vanishing Prairie, The	(71)	Documentary	Buena Vista	8- 7-54	++		+	+	++	++	++	10+
1674	Vera Cruz	(94)	Adv.-Drama	UA	12-25-54	++	++	++		++	+	+	10+
1585	Victory at Sea	(97)	Documentary	UA	5-29-54	++		+	++		++	++	9+
1575	Violated	(80)	Drama	Palace	4-24-54	—							1—
1676	Violent Men, The	(96)	Western	Col	12-25-54	+	+	+	+	±	±	+	7+2—
	Voice of Silence	(..)	Drama	I.F.E.							±		1+1—
	W												
1540	War Arrow	(78)	Drama	U-I	12-12-53	±	±	±	±	±	+		6+5—
1600	Weak and Wicked, The	(72)	Drama	AA	7-24-54	±	±		+	±		±	5+4—
1668	West of Zanzibar	(83)	Drama	U-I	12-11-54	+	±		+		++	±	6+2—
1611	White Christmas	(120)	Musical	Para	9- 4-54	++	+	+	++	++	+		9+
1707	White Feather	(102)	Western	20th-Fox	2-12-55	+	+	+	+	++		+	7+
1664	White Orchid, The	(81)	Drama	UA	12- 4-54	±	±	±	±	±	±	±	7+7—
1544	Wild One, The	(79)	Drama	Col	12-26-53	±	+	+	+	+	±	+	7+2—
1576	Witness to Murder	(83)	Drama	UA	4-24-54	+	±	±	±	++	+	±	8+4—
1628	Woman's World	(94)	Comedy-Drama	20th-Fox	10- 9-54	++	+	++	+	++	++	+	11+
1700	Women's Prison	(80)	Drama	Col	1-29-55	+	+	+	+	+	±	+	7+1—
1719	Wyoming Renegades	(73)	Western	Col	2-26-55	+							1+
	Y												
1568	Yankee Pasha	(84)	Drama	U-I	3-20-54	+	+	±	+	+	±	+	7+2—
1658	Yellow Mountain, The	(78)	Western	U-I	11-27-54	+	+	±	+	+	±		6+2—
1582	Yellow Tomahawk, The	(82)	Drama	UA	5-15-54	+	±	+	+	+	+		6+1—
1552	You Know What Sailors Are	(89)	Comedy	UA	11-13-54	++	++						4+
1671	Young at Heart	(117)	Musical	WB	12-18-54	+	++	++	++	+	++	+	11+
	Yukon Vengeance	(68)	Drama	AA							±		1+1—

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Letters and combinations thereof indicate story type as follows: (C) Comedy; (D) Drama; (AD) Adventure-Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Super-western. Release number follows. 🎗 denotes BOXOFFICE Blue Ribbon Award Winner. Photography: ⊙ Color; √ 3-D; ▭ Wide Screen. For review dates and Picture Guide page numbers, see Review Digest.

	ALLIED ARTISTS Type Rel. No.	COLUMBIA Type Rel. No.	LIPPERT Type Rel. No.	M-G-M Type Rel. No.
JUNE	[6] **Bowery Boys Meet the Monsters (66) ....C..5419** Leo Gorcey, Huntz Hall, Laura Mason [20] **Desperado, The (81).........W..5426** Wayne Morris, Beverly Garland, J. Lydon	**Jungle Man-Eaters (68)........D..707** Johnny Weissmuller, Karin Booth, R. Stapley **⊙Saracen Blade (76)..........D..633** Ricardo Montalban, Betta St. John	[18] **Big Chase, The (60)..........D..5328** Lon Chaney, Glenn Langan [25] **Paid to Kill (70).............D..5326** Dane Clark, Cecil Chevreau, P. Carpenter	[11] **⊙Men of the Fighting Lady (80) D..425** Van Johnson, Dewey Martin, Walter Pidgeon [25] **⊙▭Student Prince, The (109)...M..424** Ann Blyth, Edmund Purdom, John Ericson
JULY	[11] **Weak and the Wicked, The (72) ....D..5432** Glynis Johns, John Gregson, Simone Silva [25] **Return From the Sea (80)....D..5409** Jan Sterling, Neville Brand, Robert Arthur	**⊙Hell Below Zero (91)........D..709** Alan Ladd, Joan Tetzel, Basil Sydney **Indiscretion of an American Wife (63) ....D..703** Jennifer Jones, Montgomery Clift, V. DeSica **⊙Outlaw Stallion (64).........W..705** Phil Carey, Dorothy Patrick	[16] **River Beat (73)..............D..5329** Phyllis Kirk, John Bentley, Robert Ayres	[23] **⊙Valley of the Kings (83)......D..431** Robert Taylor, Eleanor Parker, C. Thompson
AUGUST	[8] **Security Risk (69)............D..5417** John Ireland, Dorothy Malone, Keith Larsen [22] **Killer Leopard (70)...........D..5412** Johnny Sheffield, Beverly Garland	**⊙Law vs. Billy the Kid, The (73) ....W..711** Scott Brady, Betta St. John, Alan Hale Jr. **Pushover (88) ....D..704** Fred MacMurray, Kim Novak, Phil Carey	[20] **Thunder Pass (76)...........W..5405** Dane Clark, Dorothy Patrick, Andy Devine	[6] **🎗⊙▭Seven Brides for Seven Brothers (102) ....M..426** Jane Powell, Howard Keel, Jeff Richards [20] **⊙Her Twelve Men (91)........CD..429** Greer Garson, Robert Ryan, Barry Sullivan
SEPTEMBER	[5] **Jungle Gents (64).............C..5420** Leo Gorcey, Huntz Hall, Laurette Luez [19] **Two Guns and a Badge (69)..W..5427** Wayne Morris, Damian O'Flynn, R. Barcroft	**⊙Black Dakotas, The (65)......W..721** Gary Merrill, Wanda Hendrix, John Bromfield **⊙Bullet Is Waiting, A (82)....D..712** Jean Simmons, Rory Calhoun, Stephen McNally **Human Desire (90)............D..710** Glenn Ford, Gloria Grahame, B. Crawford	[3] **Terror Ship (72).............D..5330** William Lundigan [17] **Silent Raiders (65)...........D..5404** Richard Bartlett, Earle Lyon, Jeanette Bordeaux [24] **Unholy Four, The (80)........D..5401** Paulette Goddard, William Sylvester	[3] **⊙Betrayed (108) ....D..501** Lana Turner, Clark Gable, Victor Mature **🎗⊙▭Brigadoon (108) ....MD..502** Gene Kelly, Van Johnson, Cyd Charisse
OCTOBER	[3] **Human Jungle, The (82)......D..5501** Gary Merrill, Jan Sterling, Paula Raymond [24] **Bob Mathias Story, The (80)..D..5502** Bob Mathias, Diane Jergens, Ward Bond	**On the Waterfront (108).......D..702** Marlon Brando, Karl Malden, Lee J. Cobb **⊙Three Hours to Kill (77)......W..720** Dana Andrews, Donna Reed, Diane Foster	[3] **Deadly Game, The (63)........D..5402** Lloyd Bridges, Finlay Currie, Simone Silva	[8] **Rogue Cop (92)...............D..503** Robert Taylor, George Raft, J. Leigh [22] **⊙Beau Brummell (107)........D..504** Elizabeth Taylor, Stewart Granger
NOVEMBER	[7] **Target Earth (75).............D..5503** Virginia Grey, Richard Denning, K. Crowley [21] **Cry Vengeance (83)...........D..5504** Mark Stevens, Martha Hyer, Joan Vohs	**Affairs of Messalina, The (106)..D..** Maria Felix, Georges Marchal **⊙Black Knight, The (85)......D..719** Alan Ladd, Patricia Medina, A. Morrell **Cannibal Attack (69)...........D..718** Johnny Weissmuller, Judy Walsh, David Bruce **⊙Fire Over Africa (84)........D..716** Maureen O'Hara, Macdonald Carey	[26] **The Siege (63)...............D..5323** Special cast	**⊙Athena (96) ....M..507** Jane Powell, Vic Damone, Debbie Reynolds **⊙Last Time I Saw Paris, The (116) ....D..510** Elizabeth Taylor, Van Johnson, Donna Reed
DECEMBER	[5] **Port of Hell (80).............D..5505** Dane Clark, Carole Mathews, W. Morris [19] **⊙Tonight's the Night (88)....C..5506** Yvonne De Carlo, David Niven, B. Fitzgerald	**Phffft (88) ....C..715** Judy Holliday, Jack Carson, J. Lemmon **⊙They Rode West (84)........W..717** Robert Francis, Donna Reed, Phil Carey	[10] **Race for Life, A (69)........D..5403** Richard Conte, Mari Aldon [24] **⊙Black Pirates (74)..........D..5407** Anthony Dexter, Lon Chaney, Robert Clarke	[3] **Crest of the Wave (91)........D..511** Gene Kelly, John Justin, Jeff Richards **⊙Deep in My Heart (132)....MD..512** Jose Ferrer, Merle Oberon, Helen Traubel
JANUARY	[2] **Bowery to Bagdad (64).......C..5421** Leo Gorcey, Huntz Hall, Eric Blore [23] **Treasure of the Ruby Hills (71).W..5507** Zachary Scott, Bart MacLane, C. Mathews	**Bamboo Prison, The (80)......D..731** Robert Francis, Diane Foster, Brian Keith **⊙Masterson of Kansas (73)....W..** George Montgomery, Nancy Gates, David Bruce **⊙▭Violent Men, The (96)......W..735** Glenn Ford, B. Stanwyck, E. G. Robinson	[7] **They Were So Young (80)....D..5406** Scott Brady, Raymond Burr, Johanna Matz [28] **Silver Star, The (..)........W..5411** Edgar Buchanan, Marie Windsor, L. Chaney	[7] **⊙▭Bad Day at Black Rock (82) D..515** Spencer Tracy, Robert Ryan, Anne Francis [21] **⊙▭Green Fire (100)..........AD..516** Stewart Granger, Grace Kelly, Paul Douglas
FEBRUARY	[13] **Big Combo, The (89).........D..5508** Cornel Wilde, Jean Wallace, Richard Conte [27] **Murder Is My Beat (77).......D..5510** Barbara Payton, Paul Langton, Selena Royle	**⊙Pirates of Tripoli (72)........D..** Patricia Medina, Paul Henreid **⊙Ten Wanted Men (80)........W..725** Randolph Scott, Jocelyn Brando, Richard Boone **Women's Prison (80)..........D..726** Ida Lupino, Howard Duff, Jan Sterling	[18] **Thunder Over Sangoland (..).AD..** Jon Hall, Ray Montgomery, Marjorie Lord	**⊙▭Jupiter's Darling (95)......M..518** Esther Williams, Howard Keel, George Sanders **⊙▭Many Rivers to Cross (95)...D..517** Eleanor Parker, Robert Taylor
MARCH	[13] **Dial Red "O" (62)............D..5509** Bill Elliot, Keith Larsen, Helene Stanley [20] **Big Tip Off, The (77)........D..5512** Richard Conte, Virginia Grey, Constance Smith [27] **Seven Angry Men (90)........D..5511** Raymond Massey, Debra Paget, J. Hunter	**Detective, The (86)...........CD..** Alec Guinness, Joan Greenwood, Peter Finch **New Orleans Uncensored (76)...D..** Arthur Franz, Beverly Garland **⊙Wyoming Renegades (73).....W..727** Phil Carey, Martha Hyer, Gene Evans		**Blackboard Jungle, The (..)....D..** Glenn Ford, Anne Francis, Louis Calhern **⊙▭Hit the Deck (..).........M..** Jane Powell, Tony Martin, Debbie Reynolds
COMING	**⊙African Fury ....Doc..** **⊙Annapolis Story, The (81)....D..5513** John Derek, Diana Lynn, Kevin McCarthy **Case of the Red Monkey......D..** Richard Conte, Rona Anderson **Dark Venture (79).............D..5517** Frank Lovejoy, Peggie Castle, Forrest Tucker **High Society (61).............C..5514** Leo Gorcey, Huntz Hall, Amanda Blake **Las Vegas Showdown (77).....D..5516** Dennis O'Keefe, Coleen Gray, Chas. Winninger **Lord of the Jungle...........AD..** Johnny Sheffield, Wayne Morris, Nancy Hale **⊙Shotgun (80) ....D..5515** Sterling Hayden, Y. De Carlo, Z. Scott **Spy Chasers ....C..** **⊙▭Warrior, The ....D..** Errol Flynn, Joanne Dru, Peter Finch **⊙▭Wichita ....SW..** Joel McCrea, Vera Miles, Peter Graves	**⊙Caine Mutiny, The (125)......D..701** Humphrey Bogart, Van Johnson, Jose Ferrer **Cangaceiro (Bandit, The) (92)..D..** Alberto Ruschel, Marisa Prado, M. Ribeiro **End of the Affair, The.........D..** Deborah Kerr, Van Johnson, John Mills **⊙Gun That Won the West.....D..** Dennis Morgan, Paula Raymond, R. Denning **⊙▭Long Gray Line, The (138)..D..** Tyrone Power, Maureen O'Hara **⊙▭Man From Laramie, The....D..** James Stewart, Cathy O'Donnell, Donald Crisp **⊙▭My Sister Eileen...........MC..** Janet Leigh, Jack Lemmon, Betty Garrett **⊙Prize of Gold.................D..** Richard Widmark, Mai Zetterling **⊙▭Three for the Show (93)....M..** Betty Grable, Marge and Gower Champion **Tight Spot ....D..** Ginger Rogers, E. G. Robinson, Brian Keith	**Air Strike (..)...............D..5413** Richard Denning, Gloria Jean, Don Hagerty **Glass Tomb, The (..).........D..5409** John Ireland **Lonesome Trail, The (..).....W..5416** John Agar, Wayne Morris, Margia Dean **Phantom of the Jungle......AD..** Jon Hall, Ray Montgomery, Anne Gwynne	**⊙▭Bedevilled ....D..** Anne Baxter, Steve Forrest **⊙Glass Slipper, The (94)......MF..** Leslie Caron, Michael Wilding, Keenan Wynn **⊙▭Interrupted Melody ....MD..** Eleanor Parker, Glenn Ford, Roger Moore **⊙Invitation to the Dance......M..** Gene Kelly, Belita, Tamara Toumanova **⊙▭It's Always Fair Weather....M..** Gene Kelly, Cyd Charisse, Dan Dailey **⊙▭King's Thief, The (..)......D..** Ann Blyth, Edmund Purdom, David Niven **⊙▭Love Me or Leave Me.......M..** Doris Day, James Cagney, C. Mitchell **⊙▭Moonfleet ....D..** Stewart Granger, Viveca Lindfors, J. Greenwood **⊙▭Prodigal, The ....D..** Lana Turner, Edmund Purdom, L. Calhern **⊙▭Scarlet Coat ....D..** Cornel Wilde, Michael Wilding, Anne Francis

FEATURE CHART

PARAMOUNT (Type, Rel. No.)	RKO RADIO (Type, Rel. No.)	REPUBLIC (Type, Rel. No.)	20TH CENTURY-FOX (Type, Rel. No.)	
⊙Elephant Walk (103)......AD..5317 Elizabeth Taylor, Dana Andrews, Peter Finch ⊙Secret of the Incas (101)...D..5318 Charlton Heston, Robert Young, Yma Sumac	[10] ⊙Silver Lode (80)............SW..413 John Payne, Lizabeth Scott, Dan Duryea [22] Sins of Rome (75)............D..414 Ludmilla Tcherina, Massimo Girotti	[1] Hell's Half Acre (91).........D..5304 Wendell Corey, Evelyn Keyes, E. Lanchester	⊙▭Demetrius and the Gladiators (101) ....AD..415 Victor Mature, Susan Hayward, M. Rennie ⊙Princess of the Nile (73).....D..414 Debra Paget, Jeffrey Hunter, Dona Drake	JUNE
⊙Knock on Wood (103)......MC..5319 Danny Kaye, Mai Zetterling, David Burns ⊙Living It Up (95)...........C..5320 Dean Martin, Jerry Lewis, Janet Leigh	[1] ◡⊙Hans Christian Andersen (112) ....M..551 Danny Kaye, Jeanmaire, Farley Granger [14] ⊙Susan Slept Here (98)........C..501 Dick Powell, Debbie Reynolds, Glenda Farrell	[1] ⊙Laughing Anne (91)........D..5305 Wendell Corey, Margaret Lockwood, F. Tucker	⊙▭Garden of Evil (100)......AD..416 Susan Hayward, Gary Cooper, R. Widmark ⊙Gambler From Natchez, The (89) ....AD..417 Dale Robertson, Debra Paget	JULY
About Mrs. Leslie (104).......D..5321 Shirley Booth, Robert Ryan, Alex Nicol		[1] Make Haste to Live (90)......D..5306 Dorothy McGuire, Stephen McNally, M. Murphy [15] ⊙Outcast, The (90)...........D..5308 John Derek, Joan Evans, Harry Carey Jr. [23] ⊙Johnny Guitar (110)........W..5307 Joan Crawford, Sterling Hayden, Scott Brady [29] Roogie's Bump (71).........CD..5310 Ruth Warrick, R. Marlotti, Brooklyn Dodgers	[4] ⊙▭Broken Lance (96).........W..419 Spencer Tracy, Jean Peters, Robert Wagner ⊙Raid, The (82)............AD..408 Van Heflin, Anne Bancroft, Lee Marvin	AUGUST
⊙Rear Window (112).........D..5401 James Stewart, Grace Kelly, Thelma Ritter	⊙Africa Adventure (63)......Doc..502 Robert Ruark on Safari	[1] Shanghai Story (90)..........D..5311 Edmund O'Brien, Ruth Roman, R. Jaeckel [1] Tobor the Great (77)..........D..5309 Charles Drake, Karin Booth, Arthur Shields	⊙▭Egyptian, The (140)........D..420 Edmund Purdom, Gene Tierney, Jean Simmons	SEPTEMBER
Sabrina (113) ....CD..5402 Humphrey Bogart, Audrey Hepburn, W. Holden	[6] ⊙Passion (84) ....D..503 Cornel Wilde, Yvonne De Carlo, Lon Chaney ⊙This Is My Love (90).........D..504 Linda Darnell, Dan Duryea, Faith Domergue		⊙▭Adventures of Hajji Baba, The (93) ....D..424 John Derek, Elaine Stewart, Thomas Gomez [9] ⊙▭Woman's World (94)......CD..421 Clifton Webb, June Allyson, Cornel Wilde	OCTOBER
	⊙Cattle Queen of Montana (88) ....W..505 Barbara Stanwyck, Ronald Reagan, Lance Fuller	[15] She-Wolf, The (91)...........D..5312 Kerima, Ettore Manni, May Britt	Black 13 (75)................D..428 Peter Reynolds, Rona Anderson, Lena Morris ⊙▭Black Widow (95)..........D..423 Van Heflin, Ginger Rogers, Gene Tierney [24] ⊙▭Desiree (110) ....D..425 Marlon Brando, Jean Simmons, Merle Oberon ⊙Outlaw's Daughter, The (75)..W..427 Bill Williams, Jim Davis, Kelly Ryan	NOVEMBER
◡⊙▭White Christmas (120)..M..5403 Bing Crosby, D. Kaye, R. Clooney, Vera-Ellen	[25] ⊙Hansel and Gretel (75)........F..508 Electronic Puppets	[1] ⊙Trouble in the Glen (91)....D..5313 Margaret Lockwood, F. Tucker, V. McLaglen [6] Atomic Kid, The (86).........C..5314 Mickey Rooney, Robert Strauss, Elaine Davis [15] Hell's Outpost (90)..........W..5315 Rod Cameron, Joan Leslie, Chill Wills	Devil's Harbor (71)............D..429 Richard Arlen, Greta Gynt, Mary Germaine Other Woman, The (81)........D..430 Hugo Haas, Cleo Moore, Lance Fuller [25] ◡⊙▭There's No Business Like Show Business (117)......M..501-7 Ethel Merman, Dan Dailey, Marilyn Monroe	DECEMBER
⊙▭Three-Ring Circus (110)....C..5404 Martin and Lewis, Zsa Zsa Gabor	⊙Quest for a Lost City (61)..Doc..510 Dana and Ginger Lamb [28] ⊙Americano, The (87)........W..509 Glenn Ford, Cesar Romero, Ursula Theiss	[3] African Manhunt (65).......AD..5430 Karin Booth, John Kellogg, Ross Elliot [12] Trouble in Store (85).........C..5431 Margaret Rutherford, Norman Wisdom [28] ⊙Carolina Cannonball (74)....C..5326 Judy Canova, Ross Elliot, Andy Clyde	⊙▭Carmen Jones (105)........M..422 Harry Belafonte, Pearl Bailey, D. Dandridge ⊙▭Prince of Players (102)..D..502-5 Richard Burton, Maggie McNamara, John Derek	JANUARY
⊙Bridges at Toko-Ri, The (105).D..5405 William Holden, Fredric March, Mickey Rooney	[9] Tarzan's Hidden Jungle (72)....D..507 Gordon Scott, Vera Miles, P. Van Eyck [9] ⊙▭Underwater! (99) ....D..506 Jane Russell, Gilbert Roland, Richard Egan	[3] Square Ring, The (73)........D..5432 Jack Warner, Joan Collins, Robert Beatty [28] ⊙Timberjack (94) ....D.. Vera Ralston, Sterling Hayden, A. Menjou	[8] ⊙▭Racers, The (112)........D..505-8 Kirk Douglas, B. Darvi, Gilbert Roland ⊙▭White Feather (102)......W..503-3 Robert Wagner, D. Paget, J. Lund	FEBRUARY
⊙Conquest of Space (..)....AD.. Walter Brooke, William Redfield, G. Johnson Country Girl, The (103).......D.. Bing Crosby, Grace Kelly, William Holden	⊙▭Escape to Burma (..)......W.. Barbara Stanwyck, Robert Ryan, David Farrar	Eternal Sea, The.............D.. Sterling Hayden, Alexis Smith, Dean Jagger	⊙Adventures of Sadie, The (..).C.. Joan Collins, Kenneth More, George Cole ⊙▭Untamed (..) ....D.. Tyrone Power, Susan Hayward, Richard Egan	MARCH
⊙▭Far Horizons, The.........D.. Charlton Heston, F. MacMurray, Donna Reed ⊙Mambo (..) ....D.. Silvana Mangano, Shelley Winters, M. Rennie ⊙▭Run for Cover............D.. James Cagney, V. Lindfors, J. Derek ⊙▭Seven Little Foys, The.....M.. Bob Hope, Milly Vitale, Angela Clark ⊙▭Strategic Air Command....D.. James Stewart, June Allyson ⊙▭Ten Commandments, The..D.. Charlton Heston, Y. De Carlo, Anne Baxter ⊙▭To Catch a Thief.........D.. Cary Grant, Grace Kelly, Jessie Royce Landis ⊙Ulysses ....D.. Kirk Douglas, Silvana Mangano, A. Quinn ⊙▭We're No Angels........CD.. Humphrey Bogart, Joan Bennett, Aldo Ray ⊙▭You're Never Too Young...C.. Martin & Lewis, Diana Lynn, Nina Foch	⊙▭Conqueror, The (..)........D.. John Wayne, Susan Hayward, Pedro Armendariz Heavy Water ....Doc.. ⊙Jet Pilot (119)..............D..229 John Wayne, Janet Leigh, J. C. Flippen ⊙▭Pearl of the South Pacific...D.. Virginia Mayo, Dennis Morgan, David Farrar ⊙▭Rage at Dawn............W.. Randolph Scott, Mala Powers, Forrest Tucker ⊙▽Son of Sinbad............AD.. Dale Robertson, Sally Forrest, Lili St. Cyr	Day to Remember, A.........C.. Stanley Holloway, Odile Versois, Vernon Gray ⊙Doctor in the House (92)....C.. Dirk Bogarde, Muriel Pavlow, Donald Sinden Forbidden Cargo ....D.. Nigel Patrick, Elizabeth Sellers, Greta Gynt ⊙Foreign Adventure, A.......D.. Yvonne De Carlo, Howard Duff, Zachary Scott I Cover the Underworld......D.. Sean McClory, Ray Middleton, Joanne Jordan ⊙Magic Fire ....D.. Yvonne De Carlo, Carlos Thompson, Rita Gam ⊙Man From Texas............W.. John Payne, Mona Freeman, R. Middleton ⊙Santa Fe Passage..........W.. John Payne, Faith Domergue, Rod Cameron	⊙▭Daddy Long Legs..........M.. Fred Astaire, Leslie Caron, Terry Moore ⊙▭House of Bamboo ....D.. Robert Stack, Robert Ryan, Shirley Yamaguchi ⊙▭How to Be Very, Very Popular ....M.. Life in the Balance, A (75)....D.. Ricardo Montalban, Anne Bancroft, J. Marvin ⊙▭Magnificent Matador ......D.. Maureen O'Hara, Anthony Quinn, Thos. Gomez ⊙▭Man Called Peter, A.......D.. Richard Todd, Jean Peters, Marjorie Rambeau ⊙▭Seven Year Itch, The......C.. Marilyn Monroe, Tom Ewell, Evelyn Keyes ⊙▭Soldier of Fortune.........D.. Clark Gable, Susan Hayward, Michael Rennie ⊙▭That Lady (..) ....D.. Olivia DeHavilland, Gilbert Roland ⊙▭Violent Saturday ....D.. Victor Mature, Sylvia Sidney, Richard Egan	COMING

FEATURE CHART

	UNITED ARTISTS Type Rel. No.	UNIVERSAL-INT'L. Type Rel. No.	WARNER BROS. Type Rel. No.
JUNE	⊙Challenge the Wild (72)...Doc..5422 Frank Graham and Family Hobson's Choice (107)........C.. Charles Laughton, John Mills, Brenda De Banzie ⊙Gog (85) ....D..5423 Richard Egan, Constance Dowling, H. Marshall ⊙Man With a Million (90)....C.. Gregory Peck, Jane Griffiths, A. E. Matthews	Black Horse Canyon (82).......D..423 Joel McCrea, Mari Blanchard, Murvyn Vye ⊙Drums Across the River (78).SW..422 Audie Murphy, Lisa Gaye, Walter Brennan Always a Bride (83)...........C..485 Peggy Cummins, Terence Morgan, Ronald Squire	[19] Them! (94) ....D..328 James Whitmore, Joan Weldon, Edmund Gwenn
JULY	⊙Adventures of Robinson Crusoe (90) ....D.. Dan O'Herlihy, James Ferandez, C. Lopez ⊙Apache (90) ....W..5427 Burt Lancaster, Jean Peters Lawless Rider, The (62)......W..5431 Johnny Carpenter, Frankie Darro ⊙Return to Treasure Island (75) D..5417 Tab Hunter, Dawn Addams, James Seay	⊙Johnny Dark (85)............D..424 Tony Curtis, Piper Laurie, Ilka Chase Tanganyika (81) ....AD..425 Van Heflin, Ruth Roman, Howard Duff	[3] ◐⊙▭High and the Mighty, The (147) ....D..329 John Wayne, Claire Trevor, Laraine Day [24] ◐⊙▭Ring of Fear (93).........D..330 Pat O'Brien, Clyde Beatty, Mickey Spillane
AUGUST	⊙Crossed Swords (85).........D..5334 Errol Flynn, Gina Lollobrigida Diamond Wizard, The (83)....D..5432 Dennis O'Keefe, Margaret Sheridan Down Three Dark Streets (85) ....D..5433 Broderick Crawford, Ruth Roman, Martha Hyer Malta Story, The (103).........D..5429 Alec Guinness, Jack Hawkins, Flora Robson Victory at Sea (97)........Doc..	Francis Joins the WACs (95)...C..427 Donald O'Connor, Julia Adams, Zasu Pitts ◐⊙Magnificent Obsession (108).D..428 Jane Wyman, Rock Hudson, Otto Kruger	[7] ⊙▭King Richard and the Crusaders (113) ....D..331 Virginia Mayo, Rex Harrison, Laurence Harvey [21] ⊙Duel in the Jungle (102).....D..332 Dana Andrews, Jeanne Crain, David Farrar
SEPTEMBER	⊙Jesse James' Women (83)...W..5435 Don Barry, Peggie Castle, Jack Beutel ⊙Golden Mistress, The (82)....D..5437 John Agar, Rosemarie Bowe, Kiki ⊙Khyber Patrol (71).........D..5419 Richard Egan, Dawn Addams, Patric Knowles Suddenly (77) ....D..5436 Frank Sinatra, Sterling Hayden, Nancy Gates	⊙▭Black Shield of Falworth, The (100) ....D..430 Tony Curtis, Janet Leigh ⊙Dawn at Socorro (80)........D..431 Rory Calhoun, Piper Laurie, David Brian High and Dry (93).............C..486 Paul Douglas, Alex MacKenzie, J. Copeland	[4] ⊙Dragnet (90) ....D..401 Jack Webb, Ben Alexander, Ann Robinson [25] ⊙Bounty Hunter, The (79)....SW..402 Randolph Scott, Marie Windsor, D. Dorn
OCTOBER	Barefoot Contessa, The (128) D..5440 Humphrey Bogart, Ava Gardner, E. O'Brien ◐Little Kidnappers, The (93)..D..5439 Adrienne Corrie, J. Whitley, V. Winter Operation Manhunt (77)......D..5441 Harry Townes, Irja Jensen, J. Aubuchon ⊙▭Sitting Bull (105).........W..5434 Dale Robertson, J. Carrol Naish	Naked Alibi, The (86)..........D..431 Sterling Hayden, Gloria Grahame, Gene Barry	
NOVEMBER	Shield for Murder (82).........D.. Edmond O'Brien, Marla English Snow Creature (70)...........D..5447 Paul Langton, Leslie Denison Twist of Fate (89)...........D..5446 Ginger Rogers, Jacques Bergerac, Herbert Lom ⊙White Orchid, The (81).......D..5414 William Lundigan, Peggie Castle ⊙You Know What Sailors Are (89) ....C..5445	⊙Bengal Brigade (87)..........D..434 Rock Hudson, Arlene Dahl, Ursula Theiss ⊙Four Guns to the Border (87)..W..502 Rory Calhoun, Colleen Miller, G. Nader Ricochet Romance (80).........C..504 Marjorie Main, Chill Wills, Rudy Vallee	[13] ⊙▭Drum Beat (111)...........W..404 Alan Ladd, Audrey Dalton, Marisa Pavan [27] ⊙▭Track of the Cat (102)....AD..405 Robert Mitchum, Diana Lynn, Teresa Wright
DECEMBER	⊙Romeo and Juliet (140).....D..5449 Laurence Harvey, Flora Robson, S. Shentall Steel Cage, The (80).........D..5443 Paul Kelly, M. O'Sullivan, W. Slezak	⊙▭Sign of the Pagan (92)......D..505 Jeff Chandler, Jane Russell, Dan Duryea ⊙Yellow Mountain, The (78)....W..510 Lex Barker, Mala Powers, Howard Duff	
JANUARY	Battle Taxi (82).............AD..5502 Sterling Hayden, Arthur Franz, M. Thompson ⊙Beachcomber, The (82).......D..5501 Robert Newton, Glynis Johns, Donald Sinden Black Tuesday (80)...........D..5450 E. G. Robinson, Jean Parker, Peter Graves ⊙Vera Cruz (94)...........AD..5448 Gary Cooper, Burt Lancaster, Denise Darcel	⊙Destry (91) ....W..508 Audie Murphy, Mari Blanchard, Lyle Bettger ⊙So This Is Paris (96).......MC..507 Tony Curtis, Corinne Calvet, Gene Nelson ⊙West of Zanzibar (83).......D..501 Anthony Steel, Sheila Sim	[1] ⊙Young at Heart (117)....MC-D..409 Doris Day, Frank Sinatra, E. Barrymore [22] ⊙▭Star Is Born, A (154)......MD..403 Judy Garland, James Mason, Jack Carson
FEBRUARY	Canyon Crossroads (..).......W.. Richard Basehart, Phyllis Kirk, Russell Collins Good Die Young, The (100)....D.. John Ireland, Gloria Grahame, L. Harvey ⊙Sabaka (81) ....D.. Boris Karloff, Victor Jory, R. Denny	Abbott and Costello Meet the Keystone Kops (80)..........C..513 Abbott and Costello, Lynn Bari ⊙Far Country, The (97).......D..511 James Stewart, Ruth Roman, Walter Brennan Six Bridges to Cross (99).......D..512 Tony Curtis, Julia Adams, George Nader	[8] ⊙▭Silver Chalice, The (137)....D..408 Virginia Mayo, Jack Palance, Pier Angeli [illegible] Unchained (75) ....D..412 Chester Morris, Barbara Hale, Elroy Hirsch
MARCH	Big House, U.S.A. (..)........D.. Broderick Crawford, Ralph Meeker Marty (..) ....D.. Ernest Borgnine, Betsy Blair ⊙Stranger on Horseback (..)..W.. Joel McCrea, Miroslava, Kevin McCarthy	⊙▭Captain Lightfoot (92)......D..514 Rock Hudson, Barbara Rush, Jeff Morrow ⊙Land of Fury (82).............D..509 Jack Hawkins, Glynis Johns, Noel Purcell ⊙Smoke Signal (89)............W..516 Dana Andrews, Piper Laurie, William Talman	[12] ⊙▭Battle Cry (148)...........D..411 Van Heflin, Aldo Ray, Tab Hunter [12] New York Confidential (87)....D..413 Brod Crawford, Anne Bancroft, Richard Conte
COMING	Bullet for Joey (..)..........D.. E. G. Robinson, George Raft, Audrey Totter ⊙▭Gentlemen Marry Brunettes M.. Jane Russell, Jeanne Crain, Scott Brady ⊙▭Kentuckian, The ....D.. Burt Lancaster, Diana Lynn, Una Merkel ⊙Lilacs in the Spring.........M.. Errol Flynn, Anna Neagle, David Farrar Night of the Hunter..........D.. Robert Mitchum, Shelley Winters, Lillian Gish Not As a Stranger...........D.. Robert Mitchum, Olivia de Havilland, F. Sinatra Othello ....D.. Orson Welles, Suzanne Cloutier, Fay Compton ⊙Purple Plain, The...........D..5503 Gregory Peck, B. De Banzie, Win Min Than ⊙Star of India................D.. Cornel Wilde, Jean Wallace, Herbert Lom ⊙Summertime ....CD.. Katharine Hepburn, Rossano Brazzi, Mari Aldon	⊙Ain't Misbehavin' ....M.. Piper Laurie, Rory Calhoun, Jack Carson ⊙▭Chief Crazy Horse (86)....SW..517 Victor Mature, Suzan Ball, John Lund ⊙Foxfire ....D.. Jeff Chandler, Jane Russell, Dan Duryea ⊙Lady Godiva of Coventry.....D.. Maureen O'Hara, George Nader, V. McLaglen Ma and Pa Kettle Go to Waikiki.C.. Marjorie Main, Percy Kilbride, Lori Nelson ⊙Man From Bitter Ridge, The..W.. Lex Barker, Mara Corday, Stephen McNally ⊙Man Without a Star..........D.. Kirk Douglas, Jeanne Crain, Claire Trevor √Revenge of the Creature......D.. John Agar, Lori Nelson ⊙This Island Earth............D.. Bart Roberts, Faith Domergue, Jeff Morrow ⊙▭To Hell and Back.........D.. Audie Murphy, Charles Drake	⊙▭East of Eden (117).........D..414 Julie Harris, James Dean, Raymond Massey ⊙▭Helen of Troy.............D.. Rossana Podesta, Jacques Sernas, C. Hardwicke ⊙▭Land of the Pharaohs......D.. Jack Hawkins, Dewey Martin ⊙▭Mr. Roberts ....C.. Henry Fonda, James Cagney, William Powell ⊙▭McConnell Story, The.......D.. Alan Ladd, June Allyson, James Whitmore ⊙▭Moby Dick ....D.. Gregory Peck, R. Basehart, Orson Welles River Changes, The...........D.. Rossana Rory, Haral Maresch ⊙▭Sea Chase, The............D.. John Wayne, Lana Turner, Tab Hunter ⊙▭Strange Lady in Town, A...D.. Greer Garson, Dana Andrews, Cameron Mitchell ⊙Tall Man Riding............W.. Randolph Scott, Dorothy Malone, Peggie Castle

MISCELLANEOUS Type Rel. Date

AMERICAN RELEASING CORP.
Fast and Furious (74)........AD..
John Ireland, Dorothy Malone, Bruce Carlisle

ASTOR
Sleeping Tiger, The (89)........D..
Alexis Smith, Alexander Knox, D. Bogarde

BUENA VISTA
⊙Living Desert, The (72)....Doc..
⊙Vanishing Prairie (71).......Doc..
⊙▭20,000 Leagues Under the Sea (128) ....D..Dec.-54
Kirk Douglas, James Mason, P. Lukas, P. Lorre

CARROLL
Four Ways Out (77)...........D..
Gina Lollobrigida, Renato Baldini, C. Greco
⊙Out of This World (75) Doc..Sept.-54
Lowell Thomas, Lowell Thomas Jr.

DISTRIBUTORS CORP. OF AMERICA
⊙Hunters of the Deep (64) Doc..Dec.-54
⊙▭Long John Silver (109)....AD..
Robert Newton, Kit Taylor, Eric Reiman

FILMAKERS
Private Hell 36 (81).......D..Sept.-54
Steve Cochran, Ida Lupino, Howard Duff

HALLMARK
Half-Way to Hell (61)...Doc...Jul. 2-54
Narration by Quentin Reynolds
⊙Karamojo (63) ....Doc..Jul. 2-54

I.F.E.
(American Dialog)
Aida (110) ....M..Oct.-54
Sophia Loren, Lois Maxwell, Afro Poli
Bread, Love and Dreams (90) D..Sept.-54
Vittorio de Sica, Gina Lollobrigida
⊙Golden Coach, The (105)..D..Sept.-54
Anna Magnani, Duncan Lamont, Paul Campbell
Hell Raiders of the Deep (93) ....D..Aug.-54
Eleonora Rossi Drago, Pierre Cressoy
Love in the City (110)....D..Sept.-54
Sensualita (74) ....D..June-54
Eleonora Rossi Drago, Pierre Cressoy
⊙Theodora, Slave Empress (88)..D..
Gianna Maria Canale, George Marchal
Too Young for Love (..)....D..Oct.-54
Marin Vlady, P. M. Beck, Aldo Fabrizi
Voice of Silence (..)......D..Nov.-54
Rosanna Podesta, Aldo Fabrizi, G. Greco

LOUIS DE ROCHEMONT
Animal Farm (75)............F..
Animated cartoon characters

REISSUES

ASTOR
Dangerous Visitor (formerly A Kiss for Corliss) (88).....C..Oct.-54
David Niven, Shirley Temple, Tom Tully
Intruder, The (formerly Cover Up) (83) ....D..Oct.-54
William Bendix, Dennis O'Keefe, B. Britton
Under Suspicion (formerly Don't Trust Your Husband) (90) C..Oct.-54
Fred MacMurray, Madeleine Carroll
Woman Accused (formerly Without Honor) (69)......D..Oct.-54
Laraine Day, Dane Clark, Franchot Tone

COLUMBIA
Coroner Creek (90)........W..Aug.-54
Randolph Scott, Marguerite Chapman
Gunfighters (87) ....W..Aug.-54
Randolph Scott, Barbara Britton
Miss Grant Takes Richmond (87) ....C..Oct.-54
Lucille Ball, William Holden

MGM
Anchors Aweigh (..)......M..Mar.-55
Gene Kelly, Frank Sinatra
Tarzan Escapes (89).......D..Nov.-54
Johnny Weissmuller, Maureen O'Sullivan
Tarzan, the Ape Man (102).D..Nov.-54
Johnny Weissmuller, Maureen O'Sullivan
Woman's Face, A (106).....D..Oct.-54
Joan Crawford, Melvyn Douglas

PARAMOUNT
⊙Reap the Wild Wind (124).D..Nov.-54
John Wayne, Susan Hayward, Ray Milland

RKO RADIO
⊙She Wore a Yellow Ribbon (103) ....D..Oct.-54
Henry Fonda, Joanne Dru
Window, The (73).........D..Sept.-54
Arthur Kennedy, Ruth Roman, Barbara Hale

20th CENTURY-FOX
Belle Starr's Daughter (85)..W..Feb.-55
George Montgomery, Ruth Roman, R. Cameron
Dakota Lil (88)...........W..Feb.-55
George Montgomery, Marie Windsor, R. Cameron
Day the Earth Stood Still, The (92) ....D..Feb.-55
Michael Rennie, Patricia Neal
House of Strangers (101)....D..Feb.-55
Edward G. Robinson, Susan Hayward
Twelve O'Clock High (132)..D..Jan.-55
Gregory Peck, H. Marlowe, Dean Jagger

UNIVERSAL-INTERNATIONAL
Egg and I, The (108)......C..July-54
Claudette Colbert, Fred MacMurray, M. Main

WARNER BROS.
Big Sleep, The (114)........D..Dec.-54
Humphrey Bogart, Lauren Bacall
Saratoga Trunk (135)......D..Dec.-54
Ingrid Bergman, Gary Cooper

SHORTS CHART

Short subjects, listed by company, in order of release. Running time follows title. First is national release, second the date of review in BOXOFFICE. Symbol between dates is rating from BOXOFFICE review. ǂǂ Very Good. + Good. ± Fair. — Poor .= Very Poor. ⊛ Indicates color photography.

Allied Artists

Prod. No.	Title	Rel Date	Rating	Rev'd
5590	Mighty Fortress, The (27)		ǂǂ	1- 1
	POPULAR SCIENCE (Reissues)			
5551	Subject J7-5 (10)	1- 9-55		....
5552	Subject J7-1 (10)	1-23-55		....
5553	Subject J7-2 (10)	2- 6-55		....
5554	Subject J7-3 (10)	2-20-55		....

Columbia

Prod. No.	Title	Rel Date	Rating	Rev'd
	ALL-STAR COMEDIES			
6416	Two April Fools (16½)	6-17-54		....
7411	Fire Chaser, The (16)	9-30-54	+	11-27
7412	Kids Will Be Kids (16)	12- 9-54	±	2-12
7413	His Pest Friend (..)	1-20-55		....
7414	G.I. Dood It (16)	2-17-55		....
	ASSORTED FAVORITES (Reissues)			
7412	His Hotel Sweet (17½)	9-16-54		....
7422	Billie Gets Her Man (17)	10-14-54		....
7423	Cupid Goes Nuts (16)	12- 2-54		....
7424	Half-Way to Hollywood (17½)	2-10-55		....
	CANDID MICROPHONE (One-Reel Specials)			
7551	Subject No. 1 (11) reissue	9-23-54		....
7552	Subject N. 2 (10½) reissue	12- 2-54		....
7553	Subject No. 3 (11)	1-13-55		....
	COLOR FAVORITES (Technicolor Reissues)			
6612	A Cat, a Mouse and a Bell (7)	6-17-54		....
6613	The Disillusioned Bluebird (7)	6-24-54		....
6614	Mr. Moocher (7)	7- 8-54		....
6615	Herring Murder Mystery (7)	7-22-54		....
7601	Imagination (8)	9- 2-54		....
7602	Red Riding Hood Rides Again (7)	10- 7-54		....
7603	A'hunting We Won't Go (7)	11- 4-54		....
7604	Gifts From the Air (7½)	11-25-54		....
7605	Mysto Fox (7)	12- 9-54		....
7606	Polar Playmates (6½)	1- 6-55		....
7607	Catnipped (7½)	2- 3-55		....
7608	Unsure Runts (7½)	2-17-55		....
	COMEDY FAVORITES (Reissues)			
6436	Fiddling Around (17½)	7- 8-54		....
7431	Wedding Belle (17)	10-21-54		....
7432	Rolling Down to Reno (16½)	11-18-54		....
7433	The Good Bad Egg (17)	12-16-54		....
	ONE REEL SPECIALS			
7999	Autumn in Rome (9)	9- 2-54		....
	MR. MAGOO (Technicolor)			
6703	Kangaroo Courting (7)	7-22-54		....
6704	Destination Magoo (6½)	12-16-54		....
	MR. MAGOO C'SCOPE SPECIAL			
7509	When Magoo Flew (6½)	1- 6-55		....
	SCREEN SNAPSHOTS			
6857	Hollywood Goes to Mexico (10½)	7-15-54	+	9-18
6858	Hula From Hollywood (10½)	5- 6-54	±	5-29
6859	Hollywood's Invisible Man (9)	6-10-54	±	10-16
6860	Hollywood Grows Up (10½)	7-15-54	+	9-18
7851	Hollywood Marches On (8)	9-23-54	+	10- 9
7852	Hollywood Stars on Parade (9½)	10-21-54	+	12-18
7853	Hollywood Cowboy Stars (10½)	11-18-54		....
7854	Hollywood Life (10)	12-16-54	±	2-19
7855	Pennies From Hollywood (..)	1-20-55		....
7856	Hollywood Shower of Stars (..)	2-24-55		....
	SERIALS (15 Chapters)			
6180	Batman (reissue)	7-29-54		....
7120	Riding with Buffalo Bill	11-11-54	+	11-20
7140	Black Arrow	2-24-55		....
	STOOGE COMEDIES			
6408	Pals and Gals (17)	6- 3-54	+	7- 3
7401	Knutzy Knights (17½)	9- 2-54	+	10-16
7402	Shot in the Frontier (16)	10- 7-54	+	12-11
7403	Scotched in Scotland (15½)	11- 4-54	±	2-12
7404	Fling in the Ring (..)	1- 6-55		....
7405	Of Cash and Hash (16)	2- 3-55		....
	THRILLS OF MUSIC (Reissues)			
6956	Skitch Henderson & Orch. (10)	6- 3-54		....
7951	Ted Weems & Orch. (10½)	9- 9-54		....
7952	Gene Krupa & Orch. (10)	11-11-54		....
7953	Lecuona Cuban Boys (10½)	12-23-54		....
7954	Tony Pastor & Orch. (10)	2-10-55		....
	UPA ASSORTED (Technicolor)			
6504	Fudget's Budget (7)	6-17-54		....
7501	How Now Boing Boing (7½)	9- 9-54	ǂǂ	9-25
7502	Spare That Child (..)	1-27-55		....
7503	Babie Boogie (..)	2-10-55		....
	WORLD OF SPORTS			
6809	Diving Cavalcade (9)	6-24-54		....
6810	Target Tricksters (9)	7-29-54	±	10-16
7801	Argentine Athletes (10)	9-10-54	+	12-11
7802	Hunting Thrills (9)	10-14-54	+	12-25
7803	Skiing the Andes (10)	11-11-54	+	2-19
7804	Rasslin' Redskin (9½)	12-23-54	±	2-12
7805	Flying Mallets (10)	1-10-55		....
7806	Aquatic Acrobats (..)	2-17-55		....

Metro-Goldwyn-Mayer

Prod. No.	Title	Rel Date	Rating	Rev'd
	CARTOONS (Technicolor)			
W-543	Sleepy Time Squirrel (7)	6-19-54	+	9- 4
W-544	Homesteader Droopy (8)	7-10-54	+	8-14
W-545	Bird-Brain Bird Dog (7)	7-31-54	+	9-18
W-546	Baby Butch (7)	8-14-54	+	9-18
W-632	Mice Follies (7)	9- 4-54	ǂǂ	9-25
W-634	Farm of Tomorrow (7)	9-18-54	ǂǂ	11-20
W-636	Neapolitan Mouse (7)	10- 2-54		....
W-638	The Flea Circus (7)	11- 6-54	ǂǂ	12-25
W-639	Downhearted Duckling (7)	11-13-54		....
W-640	Dixieland Droopy (8)	12- 4-54		....
	CINEMASCOPE CARTOONS (Technicolor)			
C-631	Pet Peeve (7)	11-20-54	+	2-19
C-633	Touche Pussy Cat (7)	12-18-54		....
C-635	Southbound Duckling (7)	3-12-55	+	2-19
C-637	Pup on a Picnic (7)	4-30-55		....
	CINEMASCOPE MUSICAL GEMS (Technicolor)			
K-573	MGM Jubilee (10)	6-25-54		....
K-674	Thieving Magpie, The (9)	9- 1-54		....
K-675	Strauss Fantasy, The (9)	10-22-54	ǂǂ	9-11
	FITZPATRICK TRAVELTALKS (Technicolor)			
T-611	Yosemite, the Magnificent (9)	9-11-54		....
T-612	Grand Canyon, Pride of Creation (9)	10-16-54		....
	(Technicolor Reprints)			
T-613	Picturesque Patzcuaro (9)	11-27-54		....
T-614	Glacier Park & Waterton Lakes (9)	12-25-54		....
T-615	Mexican Police on Parade (9)	2-12-55		....
T-616	Mighty Niagara (10)	4- 9-55		....
	GOLD MEDAL REPRINTS (Technicolor Reissues)			
W-661	Cat Fishin' (8)	10-30-54		....
W-662	Part Time Pal (8)	1- 8-55		....
W-663	Cat Concerto (7)	1-22-55		....
W-664	Dr. Jekyll & Mr. Mouse (8)	2-26-55	+	2-26
W-665	Salt Water Tabby (7)	3-26-55		....
	PETE SMITH SPECIALTIES			
S-560	Safe at Home (8)	6-12-54	+	6-14
S-651	Camera Caught It, The (9)	10- 9-54		....
S-652	Rough Riding (9)	12-11-54		....
S-653	Man Around the House (9)	1- 1-55	+	2-19
S-654	Keep Young (9)	2- 5-55		....
S-655	Sport Trix (9)	3- 5-55	+	2-26
S-656	Just What I Needed (9)	4-16-55	+	2-26

Paramount

Prod. No.	Title	Rel Date	Rating	Rev'd
	CALLING SCOTLAND YARD (English-made)			
5354	The Final Twist (27)	Apr.-54	+	4- 3
5355	The Sable Scarf (27)	Apr.-54	+	4-10
5356	Present for a Bride (27)	Apr.-54	+	4- 3
	CARTOON CHAMPION (Technicolor Reissues)			
S14-1	We're in the Honey (7)	10- 1-54		...
S14-2	Butterscotch and Soda (7)	10- 1-54		...
S14-3	Sudden Fried Chicken (7)	10- 1-54		....
S14-4	The Friendly Ghost (9)	10- 1-54		....
S14-5	The Bored Cuckoo (9)	10- 1-54		....
S14-6	Santa's Surprise (9)	10- 1-54		...
	CASPER CARTOONS (Technicolor)			
B13-6	Puss'n Boos (7)	7-16-54	+	7-10
B14-1	Boos and Arrows (6)	10-15-54	+	11- 6
B14-2	Boo Ribbon Winner (6)	12- 3-54	+	1- 8
B14-3	Hide and Shriek (7)	1-28-55		....
B14-4	Keep Your Grin Up (.)	3- 4-55		....
	GRANTLAND RICE SPORTLIGHTS			
R13-10	Bahamas to Windward (9)	6-18-54	+	9- 4
R13-11	Wild Pets for Play (9)	7-23-54	+	8- 7
R13-12	One Hundred Unusual Boys (9)	8- 6-54	ǂǂ	9- 4
R14-1	Twin Riding Champs (10)	10- 1-54	+	10-30
R14-2	Hot and Cold Glides, Slides and Rides (10)	10-22-54	+	11-20
R14-3	Where Everybody Rides (9)	11- 5-54	+	12-25
R14-4	Boyhood Thrills (9)	12-10-54		....
R14-5	Pike's Peak Arena, The (9)	12-24-54		....
R14-6	Swim and Survive (..)	2-11-55		....
	HEADLINER CHAMPION (Reissues)			
A14-1	Speaking of Animals and Their Families (9)	10- 1-54		....
A14-2	Speaking of Animals in a Musical Way (8)	10- 1-54		....
A14-3	Stork Crazy (9)	10- 1-54		....
A14-4	The Lonesome Stranger (10)	10- 1-54		....
A14-5	Calling All Animals (9)	10- 1-54		....
A14-6	Video Hounds (9)	10- 1-54		....
	HERMAN & KATNIP (Technicolor Cartoons)			
H13-3	Of Mice and Menace (7)	6-25-54	+	6-19
H13-4	Ship-A-Hooey (7)	8-20-54	±	9- 4
H14-1	Rail Rodents (7)	11-26-54		....
H14-2	Robin Rodenthood (7)	2-25-55		....
	NOVELTOONS (Technicolor)			
P13-5	Candy Cabaret (7)	6-11-54	+	6-19
P13-6	The Oily Bird (7)	7-30-54	±	8- 7
P14-1	Fido Beta Kappa (7)	10-29-54	+	11- 6
P14-2	No Ifs, Ands or Butts (6)	12-17-54		....
P14-3	Dizzy Dishes (6)	2- 4-55		....
	PACEMAKERS			
K13-6	Touchdown Highlights (10)	8-20-54	+	9-25
K14-1	Drilling for Girls in Texas (9)	10- 8-54	+	10-23
K14-2	How to Win at the Races (11)	12-17-54		....
K14-3	You're a Trooper (10)	1-21-55		....
	POPEYE CARTOONS (Technicolor)			
E13-5	Taxi Turvy (6)	6- 4-54	+	6-19
E13-6	Bride and Gloom (6)	7- 2-54	+	7-10
E13-7	Greek Mirthology (7)	8-13-54	+	8- 7
E13-8	Fright to the Finish (6)	8-27-54	+	9-18
E14-1	Private Eye Popeye (7)	11-12-54	+	12-18
E14-2	Gopher Spinach (6)	12-10-54	+	1- 1
E-14-3	Cookin' With Gags (7)	1-14-55		....
E14-4	Nurse to Meet Ya (6)	2-11-55		....
	TOPPER			
M13-6	In Darkest Florida (10)	7- 9-54	+	8- 7
M14-1	The Nerve of Some People (10)	11-19-54	+	1- 8
M14-2	Killers at Bay (10)	12-31-54		....
M14-3	Just the Bear Facts, Ma'am (9)	1-14-55		....
M14-4	All Chimps Ashore (10)	2- 4-55		....

Republic

Prod. No.	Title	Rel Date	Rating	Rev'd
	SERIALS			
5481	Man With the Steel Whip 12 Chapters	7-19-54		....
5482	Ghost Riders of the West 12 Chapters	10-11-54		....
	THIS WORLD OF OURS (Trucolor)			
9226	Formosa (9)	5-10-54		....
5385	Ireland (9)	8- 1-54		....

RKO Radio

Prod. No.	Title	Rel Date	Rating	Rev'd
	DISNEY CARTOONS (Technicolor)			
44,110	Casey Bats Again (8)	6-18-54	+	6-19
44,111	Dragon Around (7)	7-16-54	+	6-19
44,112	Grin and Bear It (7)	8-13-54	ǂǂ	9- 4
54,101	The Social Lion (7)	10-15-54	+	11-20
54,102	Flying Squirrel (7)	11-18-54	+	1-15
	DISNEY MARQUEE MUSICALS (Technicolor Reissues)			
44,003	The Martins and the Coys (8)	6-18-54		....
44,004	Casey at the Bat (9)	7-16-54	ǂǂ	7-24
44,005	Little Toot (9)	8-13-54	+	9- 4
44,006	Once Upon a Wintertime (9)	9-17-54	ǂǂ	9-11
	EDGAR KENNEDY (Reissues)			
53,501	Host to a Ghost (17)	10- 8- 54		....
53,503	Big Beef, The (17)	11- 5-54		....
53,504	Mind Over Mouse (17)	11-19-54		....
53,505	Brother Knows Best (17)	12- 3-54		....
53,506	Home Canning (16)	12-17-54		....
	LEON ERROL (Reissues)			
53,704	Twin Husbands (18)	11-12-54		....
53,705	I'll Take Milk (18)	11-26-54		....
53,706	Follow That Blonde (18)	12-10-54		....
	MY PAL (Reissues)			
53.201	I Found a Dog (..)	10- 8-54		....
53,202	Pal's Return (20)	11- 5-54		....
	RAY WHITELY (Reissues)			
53,401	Sagebrush Serenade (..)	10-22-54		....
53,402	Redskins and Redheads (18)	11-19-54		....
	SCREENLINERS			
44,210	Untroubled Border (9)	5-28-54	+	6-26
44,211	Long Time No See (8)	6-25-54	ǂǂ	7-24
44,212	Riding the Wind (8)	7-23-54	+	9-11
44,213	The Big Port (9)	8-20-54	+	9-11
54,201	House of Knowledge (8)	9-17-54		....
54,202	Alpine Fortress (..)	10-15-54		....
54,203	Just Pets (8)	11-12-54	+	1-15
54,204	Cinema Capers (8)	12-10-54	+	1-22
54,205	Water, Water, Everywhere (8½)	1- 7-55	+	2-19
54,206	Camera Crazy (8)	2- 4-55	+	2-26
54,207	Nature's Showcase (8)	3- 4-55		....
	SPECIALS			
53.101	The Iron Fence (20)	10- 8-54	+	10-23
53,102	Circus Trainer (17)	11-12-54	ǂǂ	1- 8
53,103	Fast Freight (15)	12-17-54	+	1-22
53,104	River to the Past (15)	1-21-55	±	2-12
53,105	Big Top Caravan (16)	2-25-55		....
	SPORTSCOPES			
44,310	Leather and Lather (8)	5-14-54	+	6-26
44,311	Desert Anglers (8)	6-11-54	+	6-26
44,312	Hot Rod Galahads (8)	7- 9-54		....
44,313	Water Ski Marathon (8)	8- 8-54	+	9-18
54,301	Alaskan Trout (8)	9- 3-54	+	9-11
54,302	British Empire Games (10)	10- 1-54	+	10-30
54,303	Willie Mays (8)	10-29-54	+	1- 1
54,304	Canadian Stampede (8)	11-26-54	+	1- 8
54,306	Sports Island (10)	12-10-54	+	1-22
54,307	Ski Saga (8)	1-21-55	+	2-26
54,308	Chamois Hunt (8)	2-18-55		....
	SPORTS SPECIALS			
53,901	Football Highlights (15½)	12-10-54	+	1-22
53,801	Basketball Highlights (..)	4-15-55		....

20th Century-Fox

Prod. No.	Title	Rel Date	Rating	Rev'd
	CINEMASCOPE SPECIALS (Technicolor)			
7410	First Piano Quartette (10)	May-54	+	6-26
7411	Motion Picture Stunt Pilot (17)	May-54	+	7-17
7417	Land of Legend (9)	May-54		....
7419	Calypso Cruise (9)	June-54	+	11- 6
7418	Piano Encores (10)	July-54	+	10-23
7409	A Day Aboard Jet Carrier (19)	Aug.-54	ǂǂ	11-20
7414	The Miracle of Stereophonic Sound (11)	Aug.-54	+	11-27
7420	Pride of the Nation (12)	Sept.-54	+	12-11
7421	Fabulous Las Vegas (19)	Oct.-54	+	12-18
7422	CinemaScope Parade (23)	Oct.-54		....
7423	El Toro (9)	Oct.-54		....
7424	Queen's Guard (16)	Dec.-54		....
7425	Empire Games, The (13)	Oct.-54		....
7426	Flying to Fish (16)	Nov.-54	ǂǂ	2-19
7427	Far East Bastions (10)	Nov.-54	ǂǂ	2-12
7505-1	Supersonic Age (13)	Jan.-55		....
7503-6	Birthday Parade (10)	Jan.-55		....
7501-0	Tuna Clipper Ship (18)	Jan.-55		....
7504-4	Fifth Avenue to Fujiyama (10)	Feb.-55		....
7502-8	Stampede City (7)	Feb.-55		....
7506-9	Land of the Nile (..)	Mar.-55		....
7507-7	Tears of the Moon (..)	Mar.-55		....
7508-5	Isles of Lore (10)	Apr.-55		....
7509-3	Punts & Stunts (9)	Apr.-55		....
	SEE IT HAPPEN			
6402	Tumult (9)	July-54	+	8-14
6403	Isles of Destiny (9)	Aug.-54	+	11- 6
	SPORTS			
3402	Dizzy Diving (8)	July-54	+	8-14
3403	Sporty Simians (8)	Sept.-54	+	10-30
	TERRYTOONS (Technicolor)			
5413	Phony Baloney in the Tall Tale Teller (7)	May-54		....
5414	Willie the Walrus in Arctic Rivals (7)	May-54		[illegible]

SHORTS CHART

5415	Gandy Goose in the Ghost Town (7) (reissue)	May-54		....
5416	Terry Bears in a Howling Success (7)	June-54	+	7-17
5417	A Day in June (7)	June-54		....
5418	Percival Sleuthhound in Pride of the Yard (7)	July-54	+	8-14
5419	Gandy Goose in Fisherman's Luck (7)	July-54		....
5420	Little Roquefort in the Cat's Revenge (7)	Aug.-54	±	12-11
5421	Ants in Your Panty (7)	Aug.-54		....
5422	The Reformed Wolf (7)	Sept.-54		....
5423	A Wicky Wacky Romance (7) (reissue)	Oct.-54		....
5424	Heckle and Jeckle in Blue Plate Symphony (7)	Nov.-54	±	12-25
5425	Torrid Toreador, A (7) (reissue)	Dec.-54		....
5501-2	Gandy Goose in Barnyard Actor (7)	Jan.-55		....
5502-0	Dear Old Switzerland (7) (reissue)	Jan.-55		....
5503-8	Yokahama Yankee, A (7)	Jan.-55		....
5504-6	Swooning the Swooners (7) (reissue)	Feb.-55		....
5505-3	Terry Bears in Duck Fever (7)	Feb.-55		....
5506-1	Gandy Goose in It's All in the Stars (7) (reissue)	Mar.-55		....
5507-9	Aesop's Fable—The First Flying Fish (7)	Mar.-55		....
5508-7	Two-Headed Giant, The (7)	Apr.-55		....
5509-5	Little Roquefort in No Sleep for Percy (7)	Apr.-55		....

United Artists

Prod. No.	Title	Rel Date	Rating	Rev'd
UA1	The Royal Symphony (26)		+	3-27

Universal-International

Prod. No.	Title	Rel Date	Rating	Rev'd

COLOR PARADE

Prod. No.	Title	Rel Date	Rating	Rev'd
9385	Talent Scout (9)	6-14-54	+	7-10
9386	Star Studded Ride (9)	7-19-54	+	8- 7

MUSICAL FEATURETTE

Prod. No.	Title	Rel Date	Rating	Rev'd
9306	Four Aces Sing (15)	5-28-54		....
9307	Corral Cuties (15)	6-21-54	+	7-17
9308	Birth of a Band (15)	7-26-54	+	9- 4
9309	College Capers (..)	8-16-54		....
9310	Going Strong (14)	10-11-54	+	10- 9
9311	Leave It to Harry (..)	10-26-54	+	1- 5

SPECIALS

Prod. No.	Title	Rel Date	Rating	Rev'd
9202	The Hottest 500 (16)	6-13-54	++	6-12

VARIETY VIEWS

1953-54 SEASON

Prod. No.	Title	Rel Date	Rating	Rev'd
9345	Stallions on Parade (9½)	7-26-54		....

WALTER LANTZ CARTUNES

(Technicolor)

1953-54 SEASON

Prod. No.	Title	Rel Date	Rating	Rev'd
9327	Hay Rube (6)	6- 7-54	+	6-12
9328	Hot Rod Huckster (6)	7- 5-54	+	7-17
9329	Broadway Bow Wows (6)	8- 2-54	+	8- 7

WOODY WOODPECKER

(Technicolor Reissues)

Prod. No.	Title	Rel Date	Rating	Rev'd
9355	Solid Ivory (7)	6-28-54		....
9356	Woody the Giant Killer (7)	7-26-54		....

Warner Bros.

Prod. No.	Title	Rel Date	Rating	Rev'd

BLUE RIBBON HIT PARADE

(Technicolor Reissues)

Prod. No.	Title	Rel Date	Rating	Rev'd
1310	The Cat Came Back (7)	6- 5-54		....
1311	One Meat Brawl (7)	7-10-54		....
1312	Along Came Daffy (7)	7-24-54		....
1313	Mouse Menace (7)	8-14-54		....
2301	Rhapsody in Rivets (7)	9-11-54		....
2302	Inki at the Circus (..)	10-16-54		....
2303	Foxy Duckling (7)	11- 6-54		....
2304	Shell-Shocked Egg, The (7)	11-27-54		....
2305	Trial of Mr. Wolf (..)	12-25-54		....
2306	Back Alley Uproar (..)	2- 5-55		....
2307	You Were Never Duckier (..)	2-26-55		....

BUGS BUNNY SPECIALS

(Technicolor)

Prod. No.	Title	Rel Date	Rating	Rev'd
1729	Devil May Hare (7)	6-19-54		....
1728	Bewitched Bunny (7)	7-24-54	+	9- 4
1730	Yankee Doodle Bugs (7)	8-28-54	+	9-25
2723	Lumber Jack Rabbit (7)	11-13-54		....
2724	Baby Buggy Bunny (7)	12-18-54	+	2-19
2725	Beanstalk Bunny (..)	2-12-55		....
2726	Sahara Hare (..)	3-26-55		....

CLASSICS OF THE SCREEN

Prod. No.	Title	Rel Date	Rating	Rev'd
1105	California Junior Symphony (16)	5-29-54		....
1106	This Was Yesterday (20)	7-31-54	++	9- 4
2101	Wells Fargo Days (20)	9-25-54		....
2102	Camera Hunting (19)	11-20-54	+	12-25
2103	Three Cheers for the Girls (..)	1-22-55		....
2104	When the Talkies Were Young (..)	3-26-55		....

JOE McDOAKES COMEDIES

Prod. No.	Title	Rel Date	Rating	Rev'd
1406	So You Want to Be a Banker (10)	7- 3-54	+	8-14
2401	So You're Taking in a Roomer (10)	10-30-54	+	11- 6
2402	So You Want to Know Your Relatives (..)	12-18-54		....
2403	So You Don't Trust Your Wife (10)	1-29-55	+	2-12
2404	So You Want to Be a Gladiator (..)	3-12-55		....

MELODY MASTER BANDS

(Reissues)

Prod. No.	Title	Rel Date	Rating	Rev'd
1806	Cavalcade of Dance (10)	7- 3-54		....
2801	Melody of Youth (10)	9- 4-54		....
2802	Skinnay Ennis & Orch. (..)	10-23-54		....
2803	South American Sway (..)	1- 1-54		....
2804	Stan Kenton & Orch. (..)	2-26-55		....

MERRIE MELODIES

(Technicolor)

Prod. No.	Title	Rel Date	Rating	Rev'd
1718	Little Boy Boo (7)	6- 5-54	+	7-24
1719	Muzzle Tough (7)	6-26-54	+	8-14
1720	The Oily American (7)	7-10-54		....
1721	Satan's Waitin' (7)	8- 7-54		....
1722	Stop, Look and Hasten (7)	8-14-54	+	9-25
2701	Gone Batty (7)	9- 4-54		....
2702	Goo Goo Goliath (7)	9-18-54	+	12-11
2703	By Word of Mouse (7)	10- 2-54	+	10-30
2704	From A to Z-Z-Z (7)	10-16-54	++	12-25
2705	Quack Shot (7)	10-30-54	+	1- 1
2706	My Little Duckaroo (7)	11-27-54		....
2707	Sheep Ahoy (..)	12-11-54		....
2708	Pizzicato Pussycat (7)	1- 1-55	+	2-19
2709	Feather Dusted (7)	1-15-55	+	2-26
2710	Pests for Guests (7)	1-29-55	+	2-19
2711	All Fowled Up (..)	2-19-55		....
2712	Stork Naked (..)	2-26-55		....
2713	Lighthouse Mouse (..)	3-12-55		....

SPORTS PARADE

(Technicolor)

Prod. No.	Title	Rel Date	Rating	Rev'd
1508	Off to the Races (10)	6-28-54	+	7- 3
1509	G.I. Holiday (10)	7-24-54	+	9-11
2501	Circus on Ice (10)	9-18-54	+	10- 9
2502	Hatteras Honkers (10)	10-23-54		....
2503	Rodeo Roundup (10)	12-11-54	+	2-19
2504	Silver Blades (..)	1-15-55		....
2505	Caribbean Playgrounds (..)	2-19-55		....
2506	Football Royal (..)	3-19-55		....

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel Date	Rating	Rev'd
1011	Frontier Days (20)	6-12-54		....
1010	Silver Lighting (20)	7-17-54	+	8-14
1012	Who's Who in the Zoo (17)	8-21-54	+	9-18
2001	Gay Parisian (20)	9-11-54		....
2002	In Fourteen Hundred Ninety-Two (17)	10- 9-54	+	10-30
2003	Mariners Ahoy (17)	11- 8-54		....
2004	Where Winter Is King (17)	1- 8-55	+	2-12
2005	Bill of Rights (..)	12- 4-54		....
2006	Beauty and the Bull (..)	2- 5-55		....
2007	Mississippi Traveler (..)	3- 5-55		....

WARNER VARIETIES

Prod. No.	Title	Rel Date	Rating	Rev'd
1605	Thrills From the Past (10)	5- 8-54	+	6-26
1606	When Sports Were King (10)	6-19-54	++	7-24
1607	Wild Boar Hunt (9)	8-28-54		....
2601	This Mechanical Age (10)	10- 2-54	+	11-27
2602	Ski Flight (9)	11-13-54	+	1- 1
2603	Bit of the Best (10)	12-25-54	++	1-15
2604	Those Exciting Days (..)	3-19-55		....

WARNERCOLOR SPECIALS

Prod. No.	Title	Rel Date	Rating	Rev'd
	Black Fury (32)	Oct.-54		....

Independents

Prod. No.	Title	Rel Date	Rating	Rev'd
	Figurehead, The (10) de Rochemont		++	2-19
	Jazz Dance (20) Roger Tilton		++	2-19
	Siam (32) Buena Vista		++	2-19
	Willie, the Operatic Whale (18) Buena Vista		++	8-14

FOREIGN FEATURES

Foreign-language productions by native country, listed alphabetically by title, followed by running time. Date shown is issue of BOXOFFICE in which review appeared. Name of distributor is in parentheses.

AUSTRALIA

Reviewed

Wherever She Goes (80) 10-31-53
(M-K) . . Suzanne Parrett, Eileen Joyce

AUSTRIA

Marika (81) 4-11-54
(Baker-Brill) . . Marika Roff, Henry Fuss

Singing Angels (98) 12- 6-52
(Casino) . . Gustav Waldau, Kaethe Dorsch

BRITAIN

Angels One Five (98) 6-12-54
(Stratford) . . Jack Hawkins, Michael Denison

Double Confession (80) 6- 6-53
(Stratford) . . Derek Farr, Joan Hopkins

Edge of Divorce (83) 7-17-54
(Kingsley) . . Valerie Hobson, Philip Friend

Egypt by Three (79) 4-11-53
(Filmakers) . . Ann Stanville, Jackie Craven

Fighting Pimpernel, The (88) . . 5- 8-54
(Carroll) . . David Niven, Margaret Leighton

Final Test, The (84) 2-27-54
(Continental) . . Robert Morley, Jack Warner

Folly to Be Wise (91) 2-20-54
(Fine Arts) . . Alastair Sim, Martita Hunt

Frightened Bride, The (75) 12-12-53
(Beverly) . . F. Robson, M. Denison, M. Zetterling

Fuss Over Feathers (84) 1-29-55
(Assoc. Artists) . . John Gregson, Muriel Pavlow

Glory at Sea (88) 9-11-54
(Rogers & Unger) . . Trevor Howard, Sonny Tufts

Guilt Is My Shadow (86) 5- 8-54
(Stratford) . . Patrick Holt, Elizabeth Sellars

Heart of the Matter, The (100) . 12-25-54
(Assoc. Artists) . . Trevor Howard, Maria Schell

Holly and the Ivy, The (80) 3-20-54
(Pacemaker) . . Ralph Richardson, Celia Johnson

Horse's Mouth, The (77) 1-23-54
(Mayer-Kingsley) . . Robert Beatty, M. Johns

Inspector Calls, An (80) 1- 8-55
(Assoc. Artists) . . Alastair Sim, Eileen Moore

Intruder, The (84) 2-12-55
(Assoc. Artists) . . Jack Hawkins, Dennis Price

Landfall (88) 8-29-53
(Stratford) . . Michael Denison, Patricia Plunkett

Lovers, Happy Lovers (103) 10-13-54
(A.F.E.) . . Gerard Philipe, Valerie Hobson

Miss Robin Hood (75) 1- 9-54
(Union) . . Margaret Rutherford, J. R. Justice

Mr. Denning Drives North (95) . . 10-10-53
(Carroll) . . John Mills, Phyllis Calvert

Murder on Monday (85) 12-26-53
(Mayer-Kingsley) . . R. Richardson, M. Leighton

Murder Will Out (83) 5-16-53
(Kramer-Hyams) . . V. Hobson, E. Underdown

Passionate Sentry, The (85) . . . 12-12-53
(Fine Arts) . . V. Hobson, N. Patrick, P. Cummins

Pickwick Papers, The (109) 4-17-54
(Mayer-Kingsley) . . James Hayter, Nigel Patrick

Runaway Bus, The (78) 12-11-54
(Kramer-Hyams) . . M. Rutherford, F. Howard

Scotch on the Rocks (77) 7-31-54
(Kingsley) . . Ronald Squire, K. Ryan, B. Shaw

3 Stops to Murder (76) 7-17-54
(Astor) . . Tom Conway, Naomi Chance

Tonight at 8:30 (81) 8- 1-53
(Continental) . . Valerie Hobson, Nigel Patrick

Welcome the Queen (50) 9-11-54
(BIS) . . Queen Elizabeth, Duke of Edinburgh

Woman's Angle, The (87) 9-18-54
(Stratford) . Cathy O'Donnell, Edward Underdown

FRANCE

Beauties of the Night (84) 4-17-54
(UA-Lopert) . . Gerard Philipe, Gina Lollobrigida

Caroline Cherie (118) 8-14-54
(Davis) . . M. Carol, P. Cressoy, J. Dacqmine

Companions of the Night (104) 8-28-54
(Arlan) . . Francoise Arnoul, Raymond Pellegrin

Daughters of Destiny (104) 8-21-54
(Arlan) . . Claudette Colbert, Michele Morgan

Diary of a Country Priest (95) 7-31-54
(Brandon) . . C. Laydu, N. Maurey, A. Guibert

Dirty Hands (100) 12-25-54
(MacDonald) . . Daniel Gelin, Pierre Brasseur

Earrings of Madame De, The (105) 8- 7-54
(Arlan) . . C. Boyer, D. Darrieux, V. de Sica

French Touch, The (84) 9-25-54
(Times) . . Fernandel, Renee Devillers

Game of Love, The (108) 2-19-55
(Times) . . Pierre-Michel Beck, Edwige Feuillere

Innocents in Paris (103) 2-19-55
(Tudor) . . Claire Bloom, Alastair Sim

Justice Is Done (95) 4-25-53
(Joseph Burstyn) . . Claude Nollier, M. Auclair

La Ronde (85) 3-27-54
(Hakim) . . Anton Walbrook, Simone Simon

Le Plaisir (90) 7-31-54
(Kingsley) . . Danielle Derrieux, Jean Gabin

Life Begins Tomorrow (86) 8-29-53
(Mayer-Kingsley) . J. P. Aumont, Andre Labarthe

Reviewed

Mr. Hulot's Holiday (85) 10-30-54
(GBD Int'l) . . Jacques Tati, Nathalie Pascaud

Moment of Truth (87) 6-19-54
(Arlan) . . Michele Morgan, Jean Gabin

Night Is My Kingdom, The (109) 8-29-53
(Davis) . . Jean Gabin, Simone Valere

Pit of Loneliness (84) 5-15-54
(Davis) . . Edwige Feuillere, Simone Simon

Red Inn, The (100) 9- 4-54
(Davis) . . Fernandel, F. Rosay, Lud Germain

Seven Deadly Sins, The (124) . . 11-21-53
(Arlan) . . Michele Morgan, Gerard Philipe

Sextette (90) 8-29-53
(Arlan) . . Martine Carol, Frank Villard

Spice of Life, The (71) 2-20-54
(Mayer-Kingsley) . . Noel-Noel, Bernard Blier

GERMANY

Angelika (99) 11-27-54
(Brenner) . . Maria Schell, Dieter Borsche

Berliner, The (80) 12-27-52
(Joseph Burstyn) . . Gert Frobe, Ute Sielisch

Keepers of the Night (109) 2-20-54
(Casino) . . Luise Ullrich, Hans Nielsen

Merry Wives of Windsor (93) . . . 9-20-52
(Central Cinema) . . Sonja Ziemann, C. Spira

Sunderin (80) 1-22-55
(Prod. Reps.) . . Hildegarde Neff, G. Froehlich

GREECE

Barefoot Batallion (89) 6-26-54
(Brandt) . . Maria Costi, Nicos Fermas

HUNGARY

Trio, The (76) 3-29-52
(Classic) . . Ernest Deutsch, Gustav Diesel

IRELAND

Spell of Ireland, The (77) 5-22-54
(Celtic) . . Travel Feature, English dialog (Color).

ITALY

Aida (110) 7-31-54
(I.F.E.) . . S. Loren, L. Maxwell, L. Della Marra

Anita Garibaldi (95) 2- 6-54
(I.F.E.) . . Anna Magnani, Raf Vallone

Bread, Love and Dreams (90) . . 10-23-54
(I.F.E.) . . Gina Lollobrigida, Vittorio de Sica

Duel Without Honor (108) ....
(I.F.E.) . . Annette Bach, Massimo Girotti

Four Ways Out (77) 1- 1-55
(Carroll) . . Gina Lollobrigida, Renalto Baldini

Girls Marked Danger (75) 7-17-54
(I.F.E.) . . Eleonora Rossi Drago, V. Gassman

Grapes Are Ripe, The (92) 7- 3-54
(Casino) . . Gustav Knuth, Camilla Spira

Hello Elephant (78) 1-29-55
(Arlan) . . Vittorio de Sica, Sabu

High Time (91) 9-12-53
(IFA) . . Patrizia Mangano, Peppino Spadaro

His Last 12 Hours (89) 6-26-54
(I.F.E.) . . Jean Gabin, Mariella Lotti

Journey to Love (95) 3- 6-54
(I.F.E.) . . Umbreto Spadaro, Vera Carmi

Man With the Grey Gloves (102) . .
(I.F.E.) . . Mario Del Monace, Annette Bach

My Heart Sings (99) 5- 8-54
(I.F.E.) . . Ferruccio Tagliavini, Vera Carmi

Rome, 11 O'Clock (92) 8-15-53
(Times) . . Carla Del Poggio, Massimo Girotti

Strange Deception (96) 9- 5-53
(Casino) . . Raf Vallone, Elena Varzi

Tarantella Napoleatana (86) . . . 6-12-54
(I.F.E.) . . Maria Paris, Gabriele Vanorio

Theodora, Slave Empress (88) . . 11-20-54
(I.F.E.) . . Gianna Maria Canale, George Marchal

Three Forbidden Stories (105) . . 9-12-53
(Ellis) . . Eleonora Rossi Drago, Antonella Lualdi

Times Gone By (106) 8-15-53
(I.F.E.) . . Vittorio de Sica, Aldo Fabrizi

Verginita (97) 12-19-53
(I.F.E.) . . Eleonora Rossi Drago, L. Costese

JAPAN

Devil's Pitchfolk, The (Reviewed as Ana-Ta-Han) (92) 5- 8-54
(Arias) . . Akemi Negishi, Suganuma

Gate of Hell (Jigokumon) (89) . . 1- 8-55
(Harrison & Davidson) . . Machiko Kyo, Hawgawa

Ugetsu (96) 9-25-54
(Harrison) . . Machiko Kyo, Masayuki Mori

SWEDEN

Caged Women (93) 7- 5-52
(Arthur Davis) . . Eva Dahlbeck, Cecile Ossbahr

Illicit Interlude (90) 12-25-54
(Hakim) . . May Britt, Alf Kjellin, B. Malsten

Miss Julie (90) 4-26-52
(Trans-Global) . . Anita Bjork, Ulf Palme

Hit the Deck F

Ratio: 2.55-1 Musical (CinemaScope, Eastman Color)

MGM (519) 112 Minutes Rel. March 4, '55

MGM's latest star-studded, song-filled musical is top-flight entertainment for patrons of all ages, but particularly the teenage group which idolizes Debbie Reynolds, Vic Damone and the more-mature Tony Martin, all of whom have made best-selling records. Other marquee names are Jane Powell and Ann Miller and, for the older fans, Walter Pidgeon and the return to the screen of Gene Raymond, somewhat heavier but still handsome after a seven-year absence.

Based on the smash musical hit of many years ago (It was filmed by RKO in 1930), the story is now merely a peg on which to hang the dances and the memorable Vincent Youmans tunes, including "Hallelujah" and "Sometimes I'm Happy," the hits from the original score, plus Youmans songs from his other musicals, of which "More Than You Know" and "I Know That You Know" will be familiar to every lover of popular music. And Kay Armen, also a top recording star, is surprisingly good in her screen debut in an Italian Mama role, which gives her the opportunity to warble the standard tune, "Ciribiribin," with Martin, Damone and Miss Powell chiming in.

Add to these sizable assets, the fact that the dances staged by Hermes Pan are lively and colorful, especially those that give Ann Miller ample opportunity to tap her toes. Russ Tamblyn, who attracted attention as the kid brother in "Seven Brides for Seven Brothers," will advance his film stock with his winning portrayal and spectacular acrobatic dancing. The reliable J. Carroll Naish and Jane Darwell also contribute amusing bits.

Well produced by Joe Pasternak and directed at a fast pace by Roy Rowland, the nightclub and musical comedy stage backgrounds are ideally suited to the CinemaScope medium and easy-on-the-eyes Eastman Color photography. An amusement park fun house sequence, in which Tamblyn and Miss Reynolds are tossed about and frightened by spooky figures is a production number highlight and the three sailor-heroes' attempt to hide in a group of sailors dancing in a musical number is riotous, although similar to Danny Kaye's big comedy number in "Knock on Wood."

MGM has proved that its producers have the know-how for these big musicals, as witness "Anchors Aweigh," "Words and Music," "An American in Paris," "The Band Wagon" and the more-recent "Deep in My Heart," among many others —all audience pleasers and boxoffice winners.

The 1920s story of the original musical has wisely been brought up to the present, starting with Navy officer (Tony Martin) and two seamen, Vic Damone and Russ Tamblyn, returning to San Francisco after months of duty in the Arctic. Martin learns that Ann Miller, his fiancee of six years standing, has become tired of waiting and is engaged to a civilian, Damone's mother (Kay Armen) is keeping company with a florist who is not aware that she has a grown son, and Tamblyn, son of Walter Pidgeon, the admiral, finds that his sister, Jane Powell, is infatuated with Gene Raymond, a musical comedy star with a string of feminine conquests. Tamblyn calls on Martin and Damone to rescue his sister from Raymond, who puts the Shore Patrol after them. They hide at Damone's home, then get mixed up in musical comedy rehearsals but, in the end, Martin and Miss Miller make up, Damone falls in love with Jane and Tamblyn teams up with Debbie Reynolds, a musical comedy singer.

Jane Powell, Tony Martin, Debbie Reynolds, Walter Pidgeon, Vic Damone, Gene Raymond, Ann Miller.

CATCHLINES:

A Boatload of Stars! A Deckful of Darlings! An Ocean of Love and Laughter . . . Famous Stage Musical Now a Joyous Movie . . . Eight Top Stars, Twelve Hit Tunes in a Laugh-Flooded Musical About Sailors on Leave.

Blackboard Jungle F

Ratio: 1.85-1 Drama

MGM (521) 100 Minutes Rel. March '55

Admittedly one of the most serious and volatile internal problems currently confronting the country is that of juvenile delinquency. In this fortitudinous film, the issue is forthrightly and intelligently faced, and with a praiseworthy paucity of preachment. While the offering can hardly be classified as escapist entertainment—nor is it intended to be —the fact that it is certain to become a provocative conversation piece should in itself be ample assurance of the picture's financial success, which desirable status can be further solidified if alert showmen take advantage of the many opportunities for business-attracting cooperation from civic and educational leaders.

Based on a novel by Evan Hunter, the screenplay by Richard Brooks—who also directed, incisively and expertly—establishes three cardinal points: That in certain communities adolescent waywardness has attained shockingly vicious proportions; that, fortunately, this does not obtain in all urban centers, and that courageous and forceful procedure by educators can accomplish much to alleviate the evil. In mounting the feature, producer Pandro S. Berman successfully strove for realism and authenticity of atmosphere rather than opulence. The resultant austerity of productional accoutrements is definitely one of the subject's more arresting assets. There is, however, no reflection of this severity in the careful selection of the cast, the topliners of which, parenthetically, should be utilized in merchandising the picture. From them come expectedly excellent performances, despite which they are pressed for acting honors by several relatively unknown youngsters whose individual and collective delineations of the teenage hoodlums are awesomely convincing. There are occasional musical interludes that accord welcome breaks in the hard-boiled, exciting, actionful development of the yarn and also spots of humor, however grim and frightening. Photography, set dressings and all other technical details are of the top caliber characteristic of a Berman production.

Glenn Ford, Anne Francis, Louis Calhern, Margaret Hayes, John Hoyt, Richard Kiley, Emile Meyer.

CATCHLINES:

A National Problem . . . Bravely Faced and Compellingly Exposed . . . In the Year's Most Provocative Motion Picture . . . A Story of Unusual Excitement and Suspense.

Big House, U. S. A. F

Ratio: 1.75-1 Drama

United Artists (5507) 82 Minutes Rel. ————

Mobsters and their molls in stir—or on the edges thereof—are furnishing the motif of a noteworthy amount of contemporary motion pictures, still another resurrection of a time-worn trend that periodically has engulfed Hollywood down through the years. This entry in the cycle, from the assembly line of Bel-Air Productions—a partnership between Aubrey Schenck, who produced, and Howard W. Koch, who directed it—compares favorably with the best thereof, and is superior to many. On the assumption that there's profit in features of its category—and there must be, otherwise the filmmakers wouldn't be turning out so many of them—the offering should be a money-making booking in virtually any situation.

Upon several counts the vehicle earns the above evaluation. The screenplay by John C. Higgins is expertly contrived to convincingly sketch the commission of an unusually complicated crime and the developments of an even more complex solution. Spots of narration and a semidocumentary approach, were helpful in accomplishing such results. A competent and carefully chosen cast, under able piloting, added its sizable share to the logical, suspenseful and engrossing unfolding of the plot. What's more, there are at least three names therein that can be utilized in exploiting the picture.

Through filming much of the footage in the Royal Gorge region of Colorado, producer Schenck endowed the piece with impressive physical values, which are further enhanced by the authenticity of the prison sequences. The yarn concerns four hardened criminals who engineer a prison break, taking along a fifth convict who has hidden kidnap-ransom loot in the rugged Colorado wilds. In the attempt, three are slain and the other two are captured and sent to the gas chamber, unable to match wits with the untiring diligence of the FBI.

Broderick Crawford, Ralph Meeker, Reed Hadley, Randy Farr, William Talman, Lon Chaney, Charles Bronson.

CATCHLINES:

Meet the Five Toughest Men Alive . . . A Bank Robber . . . A Machinegun Artist . . . A Ravening Gunman . . . An Extortionist . . . A Punch-Drunk Killer . . . In the Season's Most Exciting Melodrama.

Pirates of Tripoli F

Ratio: Standard — Costume Adventure (Technicolor)

Columbia (706) — 72 Minutes — Rel. Feb. '55

Since the days of the Arabian Nights the requisites for a tale of derring-do designed for the diversion of the young and the young in heart have been the same. A beautiful damsel (preferably a princess) in distress; a stalwart and invincible hero (never short and seldom blonde); a wicked villain bent on securing power, wealth and/or the maiden; the treasure (jewels are best); hand-to-hand combat using fists, clubs, knives, swords and guns; the chase (horses are best but chariots, ships and even automobiles will do); wholesale death and destruction (of course only the bad die young). Sam Katzman knows this well and uses the formula repeatedly. In the version under consideration here, no facet for sure-fire success in motion picture form to replace the paperback novel has been overlooked by Katzman or by Felix Feist who directed.

Patricia Medina is the beautiful princess; villains wrest her kingdom from her; she applies to a pirate leader, Paul Henreid, for redress, offering to finance the comeback trail with the family jewels. Temporary setbacks are encountered. The princess is, of all things, made prisoner and subsequently rescued. The whole drama is put afloat on an azure sea in sailing vessels. The good men are good, the bad men are bad and virtue triumphs in the end—and this is not tongue-in-cheek reporting but an honest appraisal of a bangup adventure yarn. If it is a bit improbable as to story, who would interrupt the swift rush of events to cavil about probabilities?

In all seriousness, as adventure tales go, this one should go well. Exploit the stars, the color, the sword and knife fighting, the treasure hidden underwater, the sea battles and the bloody pirates and you've got a good booking for the Friday night and Saturday top-heavy-with-kids houses.

Paul Henreid, Patricia Medina, Paul Newland, John Miljan, Mark Hanna, Jean Del Val, Lillian Bond.

CATCHLINES:

The Barbary Pirate and the Beautiful Princess . . . Flaming Gold and Fiery Kisses! . . . See the Underwater Fight for Sunken Treasure . . . The Sack of a City . . . The Torturers of the Casbah.

The Stranger's Hand F

Ratio: Standard — Drama

Distributors Corp. — 86 Minutes — Rel. March '55

A British-made chase melodrama in a Venetian setting, this DCA release is strong art house fare, as well as being an acceptable supporting dualler for the majority of general situations. In addition to the American Richard Basehart, the British Trevor Howard and the Italian Alida Valli, familiar names to patrons, author Graham Greene ("The Third Man," "Fallen Idol") will be an added selling angle for the class spots.

Produced by John Stafford and Peter Moore, in association with Greene, the story is high on suspense, if short on credibility, but director Mario Soldati builds steadily to a terrific climax in which the Venice floating fire department comes to the rescue of the hero who is being held against his will on a foreign freighter. The crowded streets and canals of Venice make realistic and picturesque locations.

The central figures are well played by young Richard O'Sullivan, another one of those remarkably natural and unspoiled British child actors, and Howard, who portrays the father the boy is seeking. Miss Valli gives a sympathetic performance as the girl who aids the boy in his search and Eduardo Cianelli is outstanding as an enemy agent who takes a liking to the youngster and fashions two bits of twine into friendship rings—hence the significance of the title.

Richard O'Sullivan, a British schoolboy, arrives in Venice to meet his father, Trevor Howard, a security officer he hasn't seen in three years. His father calls him at the Venice hotel, but then is kidnapped by Eduardo Cianelli when he follows a familiar face—that of a man held by Communists. Meanwhile, the worried youngster is aided by Alida Valli, the hotel receptionist and, later, by her boy friend, Richard Basehart. Wandering in the Venice streets the boy also meets Cianelli, who admires him but is unable to take him to his captive father. Finally, after Basehart sets fire to the foreign ship which is taking Howard to his death, the Venice police and firemen board the ship and Howard and his son are reunited.

Richard Basehart, Alida Valli, Trevor Howard, Richard O'Sullivan, Eduardo Cianelli, Stephen Murray.

CATCHLINES:

Another Thriller by Graham Greene, the Master of Suspense Who Gave You "The Third Man" and "Fallen Idol" . . . A Timid Youngster Becomes Involved in International Intrigue in Mysterious, Beautiful Venice . . . A Stranger's Hand Offered Friendship—But Not Relief From Worry.

SHORT SUBJECTS

Aquatic Stars

Columbia — (World of Sports) — 9 Mins.

Fair. In a series of balancing stunts, Ralph Smith, athletic instructor in Miami Beach, shows how youngsters can develop confidence at a very early age. Former polio victims are helped by the series of exercises. Many of the kids, not yet able to walk, demonstrate their aquatic ability, and lack of fear in the water. Water skiers perform stunts as they are towed behind a speed boat in a final sequence, adding nothing new to the sport. Action is very similar to scenes in other sports films.

G. I. Dood It

Columbia — (All-Star Comedies) — 16 Mins.

Fair. Joe Besser's comedy is all right in short takes but gets tiresome after two reels. As a civilian, Joe gets into a fight with a sergeant shortly before being drafted into the Army, where he finds himself under the command of the same sergeant. Joe manages to get out of several scrapes while his nemesis has nothing but trouble. On KP duty Joe makes a mess of the kitchen and ends up in a free-for-all fight with the sergeant. During the battle, Joe dislodges a can of coffee, discovers some stolen secret documents and is promoted to sergeant. Joe is in his glory as he gives orders to his former sergeant, now busted to private.

Of Cash and Hash

Columbia — (Three Stooges) — 16 Mins.

Fair. The gags are fast but not too funny in this latest adventure of the slap-stick comedians. Caught in the middle of a cops-and-robbers gun battle, the Stooges are arrested by the police but quickly released after wrecking their lie-detecting apparatus. Returning to the restaurant they operate, the boys identify a customer as one of the crooks and follow him to the gang's hideout in a deserted house. After several narrow escapes from a cleaver-swinging madman, the Stooges manage to capture the bandits to climax a final chase sequence.

Mexican Police on Parade

MGM — (FitzPatrick Traveltalk) — 9 Mins.

Good. The several branches of the police force of Mexico march past the commanding officer with military precision. Radio patrol cars manned by three officers, their vivid hues revealed in Technicolor, are followed by a corps of mounted troops. The motorcycle police pass in review and the individual riders next demonstrate their training by performing cossack routines on their moving machines.

Boyhood Thrills

Paramount — (Grantland Rice Sportlight) — 9 Mins.

Good. An entertaining Sportlight which should delight "youngsters" from 6 to 60. Among the youthful adventures are: helping an engineer grease up a giant locomotive; riding the Montana range in search of moose and bear to snap pictures of; diving from a small raft into the river (a la Tom Sawyer) to catch turtles, and feeding wild animals at the circus.

Rail Rodents

Paramount — (Herman and Katnip Cartoons) — 7 Mins.

Good. A clever cartoon dealing with the little mice and their courageous cousin, "Hoiman," who saves them from "Katnip," the big, greedy cat. The mice are en route to Florida, via boxcar, when "Katnip" starts chasing them. When "Hoiman" arrives, he utilizes every mechanical device to corner his adversary and finally shoots him off into space.

No Ifs, Ands or Butts

Paramount — (Noveltoon) — 6 Mins.

Good. This Noveltoon in Technicolor kids the current cigaret scare. The cat, frightened by continuous warnings against the dangers of cigaret smoking, is told to eat a salad composed of fresh crow meat. When Buzzy, the Crow, shows up, the cat makes a grab for him but he persuades him to try a milder smoke, instead. The "mild smoke" proves to be a stick of dynamite—with the usual explosive results.

Silver Blades

Warner Bros. — (Sports Parade) — 10 Mins.

Good. Filmed in Vienna on the world's largest skating rink, teenagers practice their routines before taking part in a costume party on ice, held yearly during the festival season preceding Lent. The following day the professionals time their acts and are later seen performing in the celebrated Vienna Ice Revue. Highlights of the show are the acrobatics on skates and costume pageant, brilliantly filmed in Technicolor.

RATES: 15c per word, minimum $1.50, cash with copy. Four consecutive insertions for price of three. CLOSING DATE: Monday noon preceding publication date. Send copy and • answers to Box Numbers to BOXOFFICE, 825 Van Brunt Blvd., Kansas City 24, Mo. •

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HELP WANTED

Wanted: Several experienced managers for expanding circuit in Philadelphia area. Advancement and good salary for proven men. Write full details. Boxoffice, 5770.

Drive-in manager, 300 cars. Hustler willing to work. Handle publicity, concession stand, maintenance, can use wife in concession also. Permanent position now open. State all details, education, references, salary, etc. P. O. Box 538, Franklin, Va.

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Wanted: Small town projectionist that knows booth operation for location in eastern North Carolina. Air mail, special delivery qualifications and salary expected and references. Boxoffice, 5791.

POSITIONS WANTED

Available, drive-in manager, presently employed. Experienced in de luxe and large scale operations. Will relocate. Boxoffice, 5771.

Manager, now employed, desires change. Indoor or drive-in. Prefer southeast. Boxoffice, 5792.

Projectionist, electrician, wide experience. Booth, general repairs. Prefer year round oudoor. Wife cashier. Concession optional. Mobile home. Projectionist, 6407 Wells, Wellston, Mo.

BUSINESS STIMULATORS

BINGO: More action; Better cards; Die-cut: 75 Number $4.50M, 100 Number and Other theatre games. Off or On the Screen. Novelty Games Co., 106 Rogers Ave., Brooklyn 16, N. Y.

Build attendance with real Hawaiian orchids. Few cents each. Write Flowers of Hawaii, 670 S. Lafayette Park Place, Los Angeles 5, Calif.

BINGO-DIE-CUT CARDS. Increase your boxoffice. 75 or 100 numbers. $4.50 per M. Best Cards. Premium Products, 339 West 44th St., New York 36, N. Y.

10c comic books for all age groups. All types. World's largest inventory and greatest variety. $30 per thousand. 2,500 copies prepaid. The Premium Co., Box 312, Owensboro, Ky.

Drive-In opening imprinted Novelty Giveaways 2½c up. Free Price lists! Parkhurst, Box 542-B, Lansing, Mich.

POSTERS

Outright sale prices. One sheets, 25c; 11x14 photographs, $1.15 per set of eight; inserts, 35c; 22x28s, 55c; 8x10 stills, 15c; mats, 15c. Theatre Poster Exchange, Inc., 184 E. Calhoun Ave., Memphis, Tenn.

MISCELLANEOUS

Guaranteed speaker service. 4"—$1.20, 5"—$1.30. Return postage paid on one hundred or more. For further information, write Larry's Speaker Service, 103 So. Adams, Fort Worth 4, Texas

As an experiment, we will furnish without charge to reliable drive-in operations a limited number of in-car heaters, for the purpose of renting to patrons on cold nights. We will split the rental money 50-50 with drive-ins. Samples available. P. W. Edwards, phone 2567, Charleston, Tenn.

PERSONAL

Name and address stickers. 1,000 only $2. K. Smith, 519 W. Wilson, Cleburne, Texas.

EQUIPMENT WANTED

Wanted: Soundheads, complete with motors, to fit Simplex projectors. H. Howard, Box 171, Saskatoon, Sask., Canada.

We need used equipment of all kinds and are offering best trades ever on new lenses, lamps, etc. Write us what you've got and what you need. Independent Theatre Supply, 2750 East Houston, San Antonio, Texas.

Wanted to buy: 600 used fully upholstered theatre seats in good condition. Address, Box 431, North Little Rock, Ark.

STUDIO AND PRODUCTION EQUIPMENT

Belhowell 35mm sound printers, $2,250; rolling stand multiple floodlites, holding 12 bulbs, $180 value, $29.50; Eastman airgraph 16/35mm developing machines, used, $225; motorized dolly with two seats, takes heaviest cameras, $195; escalator tripod for heaviest TV or movie cameras on 3-wheel dolly, $295; Moviola 35mm composite sound/picture, $495. Dept. CC, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

GENERAL EQUIPMENT—USED

Reconditioned Neumade sealtite film cabinets 6-10-12 sections at $2; hand rewinds, good condition, $6.95 set; Holmes L-25-N 25-watt amplifiers, $95; complete dual DeVry projectors w/sound, excellent, $595; Holmes, $550. Dept. CC, S.O.S Cinema Supply Corp., 602 W. 52nd St., New York 19.

Complete booth and screen outfit. Brenkert 35mm projectors, RCA sound and speakers. New in 1947, never used, $1,850. Also 6-B Powers projectors, Mazda lamps, RCA sound. Will sell for $200 repair charge. G. M. McLaughlin, 3506 West Pikes Peak, Colorado Springs, Colo.

Good as new, used four drive-in seasons: Two Strong mogul 70 amp lamps, $500; two Motiograph 100 amp lamps, $400; one Century 80-160 motor generator, complete, $500. Charleston Theatre Supply, Charleston, W. Va.

Big discounts, all leading makes anamorphic and regular lenses. What do you need in new or used equipment? Get our proposition before you buy. Dodge Equipment, 2324 Beechmont Ave., Cincinnati 30, Ohio.

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Strong utility high intensity. 40-50 ampere used arc lamps with reflectors and with 40 ampere rectifiers, 220 volt, single phase with tubes. $395 pair, F.O.B. Greensboro. This equipment is in very good condition, has been in use only three years. Contact Standard Theatre, Box 447, or phone 8022, Greensboro, N. C., for immediate shipment.

Complete Western Electric sound, front shutter, Simplex, Peerless low intensity lamps, rectifiers, film cabinet, quick sale $200. Mel Danner, Waynoka, Okla.

GENERAL EQUIPMENT—NEW

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Drive-in theatre speakers with straight cords, $6.50. Car-side speakers, $8.15. Replacement speaker cones, $2.25. Dawo Corp., 145 N. Erie, Toledo, Ohio.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

Pay $200 down. Play CinemaScope to your drive-in. Exhibitors throughout U.S.A. acclaim Cinematic IV adjustable prismatic anamorphic lenses the finest! Send for information today. Dept. CC, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19.

Drive-in theatre equipment for sale. This equipment is new, ran one month. Sold out to opposition and dismantled. Wide screen tower for CinemaScope all down and ready to go. Asbestos sheeting, four coats of paint. Speaker posts, fine posts, finest underground wiring, new RCA speakers, some never off the hook. All new concession equipment, including soda bar. Simplex equipped booth, the finest. Even have Snocone cups, trays, carbons. Would put on your lot. Come look. I am going to sell it. Not much cash, if your credit is good. H. Ford Taylor, Box 1262, San Angelo, Texas.

THEATRES WANTED

Theatres. Oklahoma, Arkansas, Kansas, Missouri. Ralph Erwin, Broker, Box 811, Tulsa, Okla.

Wanted to buy. Drive-in theatre, 500 cars and up. Location no object. Time important. Contact, John Lee, 2706 Allsdale, Toledo, Ohio.

Midwest circuit seeks any "closed" southwest situation, 5,000 population up. Cash. Boxoffice, 5785.

Seeking good theatre. Conventional or drive-in, southeast only. State all first letter. Buy or lease. Boxoffice, 5797.

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Reputed finest small town theatre mid-south. $13,000 down buys fine new building. 20 tons refrigeration. Best modern equipment. CinemaScoped. Tiled-carpeted apartment. Non-competitive thriving town. Excellent earnings. Open records. Retirement. Ten years on balance. No trades/leases. Boxoffice, 5776.

OKLAHOMA. Completely modern. 500-plus seats. CinemaScoped, refrigerated. Lovely brick building. Long established. Beautiful city in which to live and work. Ralph Erwin, Broker, Box 811, Tulsa.

Outright lease to experienced showman (option buy). Nice non-competitive indoor. Mountain country, New Mexico. Everything $250 monthly. Six months advance rent. Give details background, finances, working capital. Confidential. Arthur Leak, 3305 Caruth, Dallas, Texas.

250-seat well equipped theatre. Located in northern Colorado near the University of Colorado and the Rocky Mountain National Park. Rapidly growing community. Priced to sell. Boxoffice, 5782.

Showman can lease outright, $350 monthly attractive option buy. 900-seat, Dallas, Texas, suburban. Modern except CinemaScope, easily installed. $2,150 advance rent required. State experience, finances. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas.

Extra nice 350-car drive-in. Only indoor theatre included. Only shows good Texas county. 15,000 trade area. Absentee owner seeks competent showman, $15,000 cash. Some trade considered on balance. Boxoffice, 5784.

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485-car drive-in, Texas. Steel tower, hardtopped. Well equipped. Easily CinemaScoped. Four lane federal highway. To showman, $15,000 down. Doing well. Arthur Leak, 3305 Caruth, Dallas.

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OZARKS. Arkansas theatre. Only house nice small town. Good territory. Very reasonable terms, including building. Ralph Erwin, Broker, Box 811, Tulsa.

OKLAHOMA. Controlled town, two theatres. Top house refrigerated and CinemaScoped. Same ownership many years. Requires $20,000 cash down. Ralph Erwin, Broker, Box 811, Tulsa.

For sale: 350-car drive-in, midwest thriving town, 9,000 population. Closest drive-in 69 miles, no TV. Last year's gross $60,000 with inexperienced management. All good equipment. Not for sale after March 15. Boxoffice, 5788.

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Northeast Ohio, about 20,000 population. Exclusive second run, 600 seats. CinemaScope and wide screen. Excellent condition. Substantial earnings. Available now. Boxoffice, 5790.

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KANSAS. A 500-seater, beautiful building. This is a going business. Complete tax records, available qualified buyers. Detailed inspection invited. CinemaScoped. Ralph Erwin, Broker, Box 811, Tulsa.

250-car drive-in, located near county seat town in wealthy agricultural area of east central Illinois. Priced reasonable. Selling because of other interests. Leonard Hewitt, McNabb, Ill.

THEATRES FOR SALE (Cont'd)

Non-competitive 300-seat theatre, building and home optional. Payroll town, recreation area Cascades Washington state. $7,000 handles. Balance to suit you, plus interest. Consider property in Washington. First time advertised. Owner, no brokers. Boxoffice, 5796.

We are interested in selling 500-car capacity drive-in theatre, CinemaScope equipment, 40x80 screen, two large concession stands, four acres in Kiddieland, with wading pools, six motor-driven rides, also 21-hole miniature golf. Will sell for one year's receipts, doing better than $100,000 per year. Best location in the South. Boxoffice, 5795.

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500-car drive-in theatre, located U. S. 40 and Road No. 43, 5 miles south of Greencastle, Ind. Wide screen. CinemaScope. Concession. Selling, due to death of partner, March 22, 1955 at 10. Central National Bank of Greencastle, Ind.

For sale: In north central Texas, completely modern CinemaScope equipped theatre and drive-in. Tri county trade area. Grossed $45,000 in 1954. Year round operation. Reason for sale, health gone. Boxoffice, 5793.

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Chair supplies, parts for all chairs, Fensin Seating, Chicago 5

Repairing and reupholstering in your theatre, Fensin Seating, Chicago 5.

New spring seats for all chairs, Fensin Seating, Chicago 5.

Patch-o-seat cement, permastone anchor cement. Fensin Seating, Chicago 5.

Seat coverings, sewed combination, all styles. Fensin Seating, Chicago 5.

Plastic leatherette, all colors, send sample. Fensin Seating, Chicago 5.

Upholstery fabrics, all types, send sample. Fensin Seating, Chicago 5

New and used rebuilt opera chairs. Write for photos, state incline and quality. Parts for all chairs, send sample for quotation. Patch-A-Seat to repair torn seats, $6 complete kit, specify color. Firmastone to anchor loose chairs, $5 carton. F.O.B. Chicago. General Chair Co., 1308 Elston Ave., Chicago 22, Ill. Phone Armitage 6-0022.

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